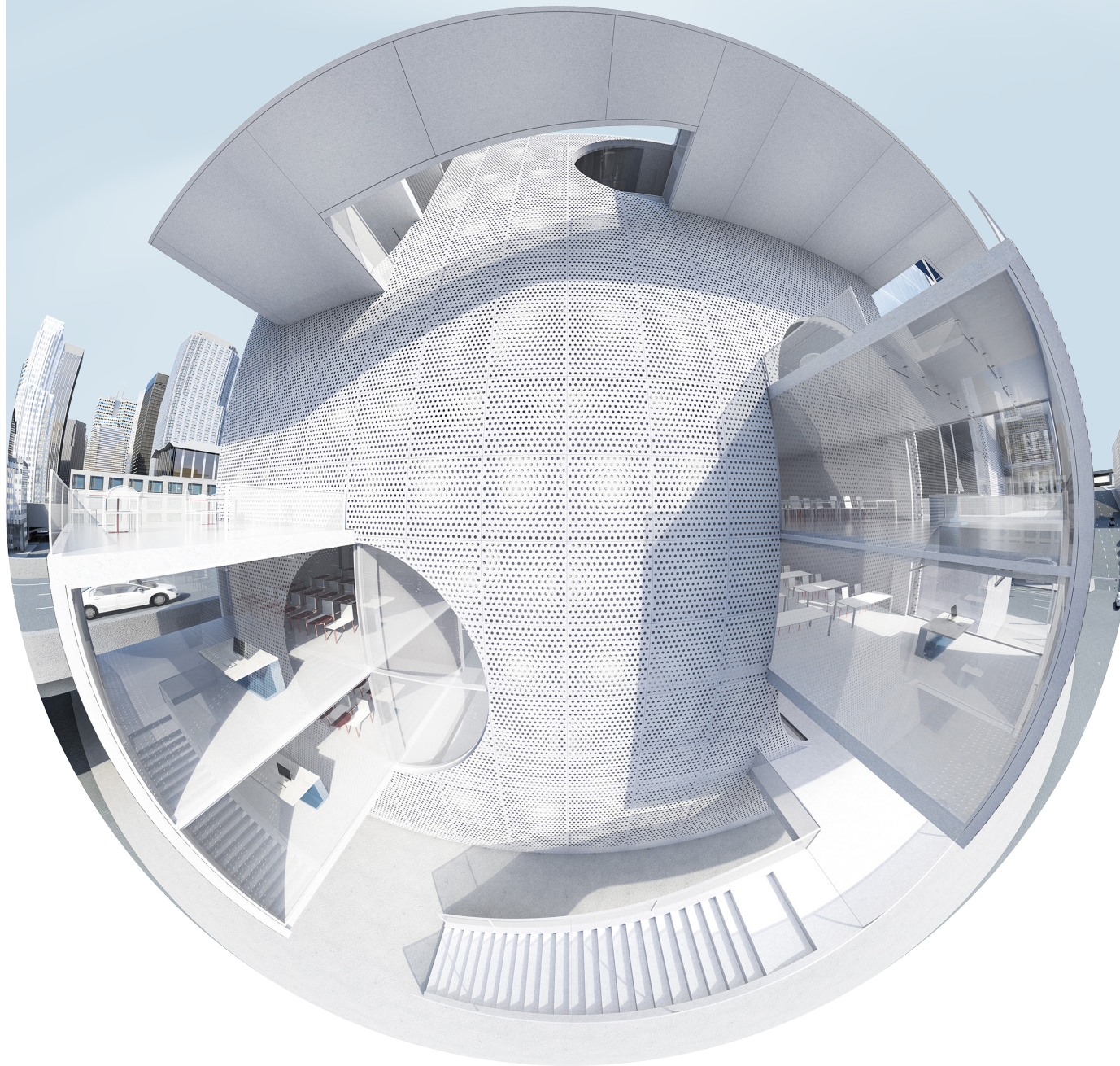


# ONE-TWO PUNCH



GEOFFREY SORRELL

*MASTER OF ARCHITECTURE THESIS*

RICE UNIVERSITY

# ONE-TWO PUNCH

by

Geoffrey Sorrell

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE

*Master of Architecture*

APPROVED, THESIS COMMITTEE:



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Gordon Wittenberg  
*Professor of Architecture, Director of Graduate Studies*



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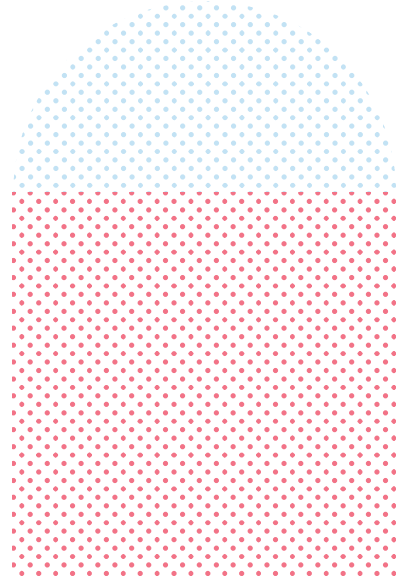
Ron Witte  
*Associate Professor of Architecture, Thesis Director*



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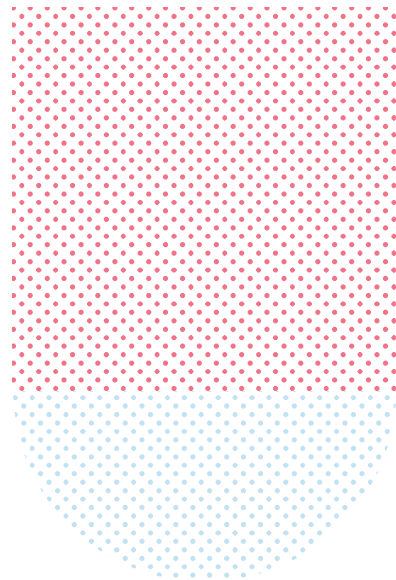
Scott Colman  
*Senior Lecturer, Thesis Coordinator*

HOUSTON, TX  
MAY 2015





## ABSTRACT



The One-Two Punch is a two part strategy for producing an open and dynamic spatial relationship between the interior of an institutional building and the surrounding external space of the city. The thesis recognizes that the exterior space of the city and the interior space of architecture, while inherently separate, are both rich with public activity, built form, and colorful environments. Though necessary, their separation produces closed, enstatic spaces that work counter to a building with a public identity.

Therefore, the thesis lays claim that an institutional building in the city must be ecstatic, it must reach outwards into the city, and

it must allow the city to reach inwards to foster an appropriate relationship between the institution and the inhabitants of the city at large.

The project, a satellite community college building in the South of Market district in San Francisco, begins with the degree zero condition i.e. a singular enclosed volume. As a prevalent architectural model, the degree zero produces no spatial overlap with the surrounding city remaining perfectly hermetic. It is therefore considered inadequate for an institution such as the community college whose vitality relies on being ingrained in the city. And so the degree zero is leveraged to

render its counter form legible. Like the most effective yet basic boxing technique, the one-two punch, this thesis manipulates the degree zero to produce simultaneous extension and withdrawal creating an oscillating relationship between two conditions; the inward city and the ecstatic building. The combination of the inward city and the ecstatic building create a dynamic public space along both facades and inward across the section; extending the activity of the users into the city, while receiving the activity of the city into the building. The resulting building embodies the mission of the community college as a vital institution embedded in the life of the city.■

# ACKNOWLEDGMENTS

My sincerest thanks to:

Ron Witte, for his unyielding pursuit of architecture, for his steadfast criticism, and his constant support.

Scott Colman, for his dedication to thesis.

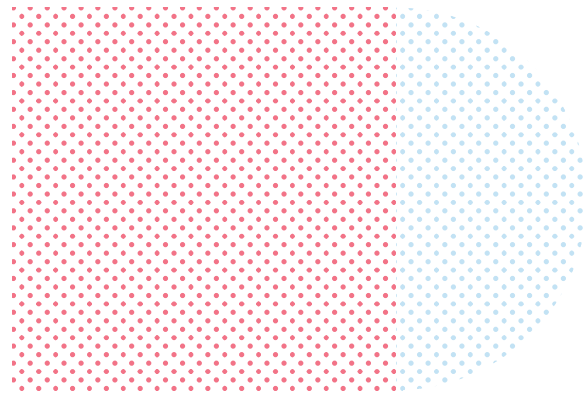
Dean Sarah Whiting for her leadership, support, and for always giving vital feedback.

Haley Koesters, Rachel Grady and Van-Tuong Nguyen for their model making efforts and Nimet Anwar for her help with drawings.

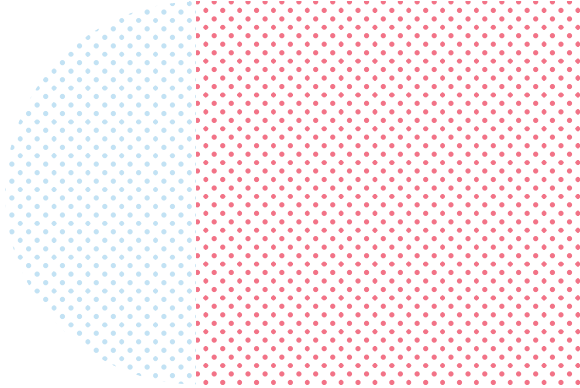
My fellow classmates for their friendship and inspiration.

My family for their never ending support and love.

My wife Jennifer for enduring with me, for encouraging me and for illustrating the people in my drawings.

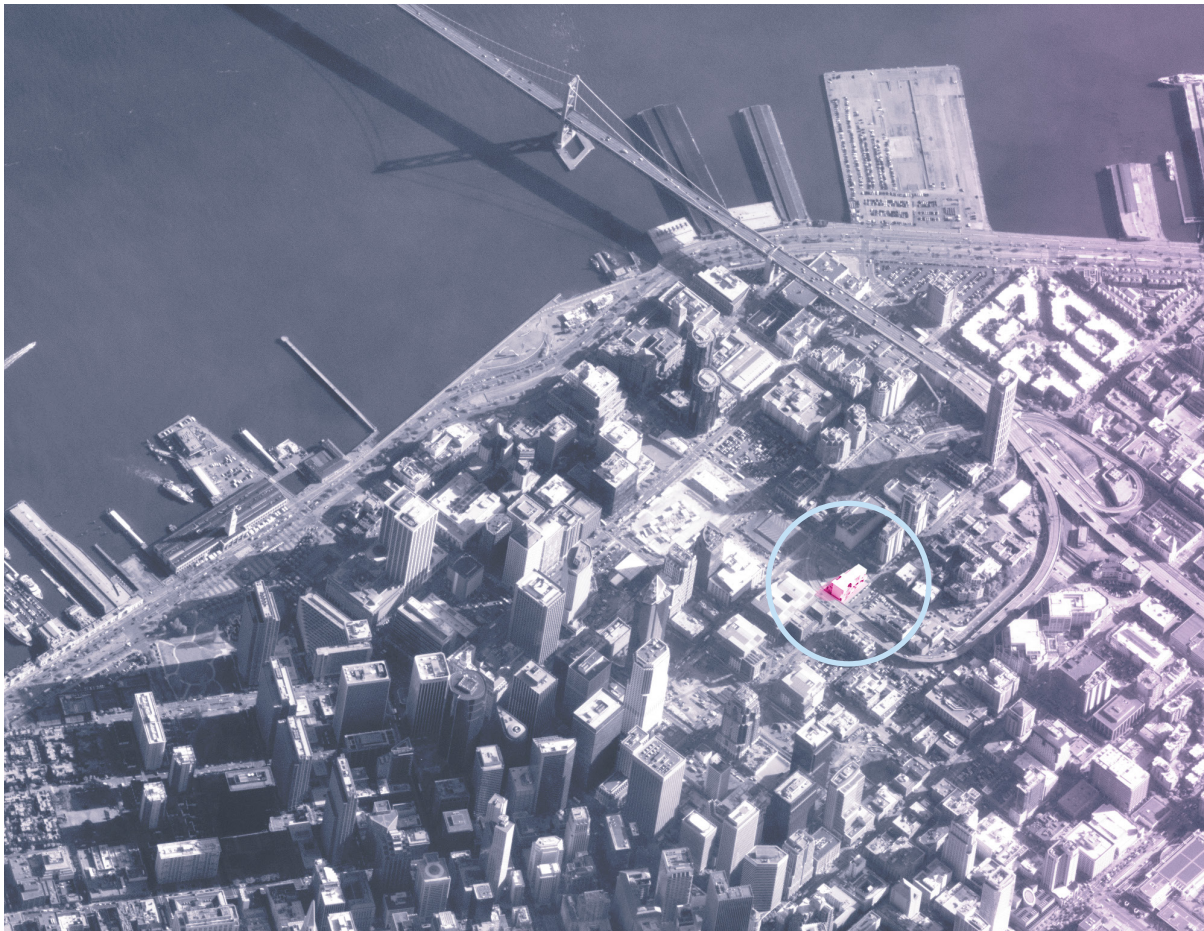






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6	Program
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Left Top Aerial view of downtown San Francisco. The Site is located near the offramp of the Oakland Bay bridge.



Program	sf	#	Total Sf
Classrooms	1,000	10	10,000
Classrooms	600	10	6,000
Classrooms	300	5	1,500
Computer Lab	1,800		1,800
Reference Library			3,000
Communal Space	5,000		5,000
Auditorium 1			1,500
Auditorium 2			1,500
Offices	300	12	3,600
Cafeteria			2,000
Restrooms	300	8	2,400
Recreation			5,000
Storage	400	8	3,200
Net Total			48,800
Gross * 1.3			63,440

The City College of San Francisco currently occupies several satellite buildings in the downtown area.

Left Existing building; Mission Campus

Middle Existing building, Downtown Center

Right Existing Building; Chinatown/ North Beach





## SET

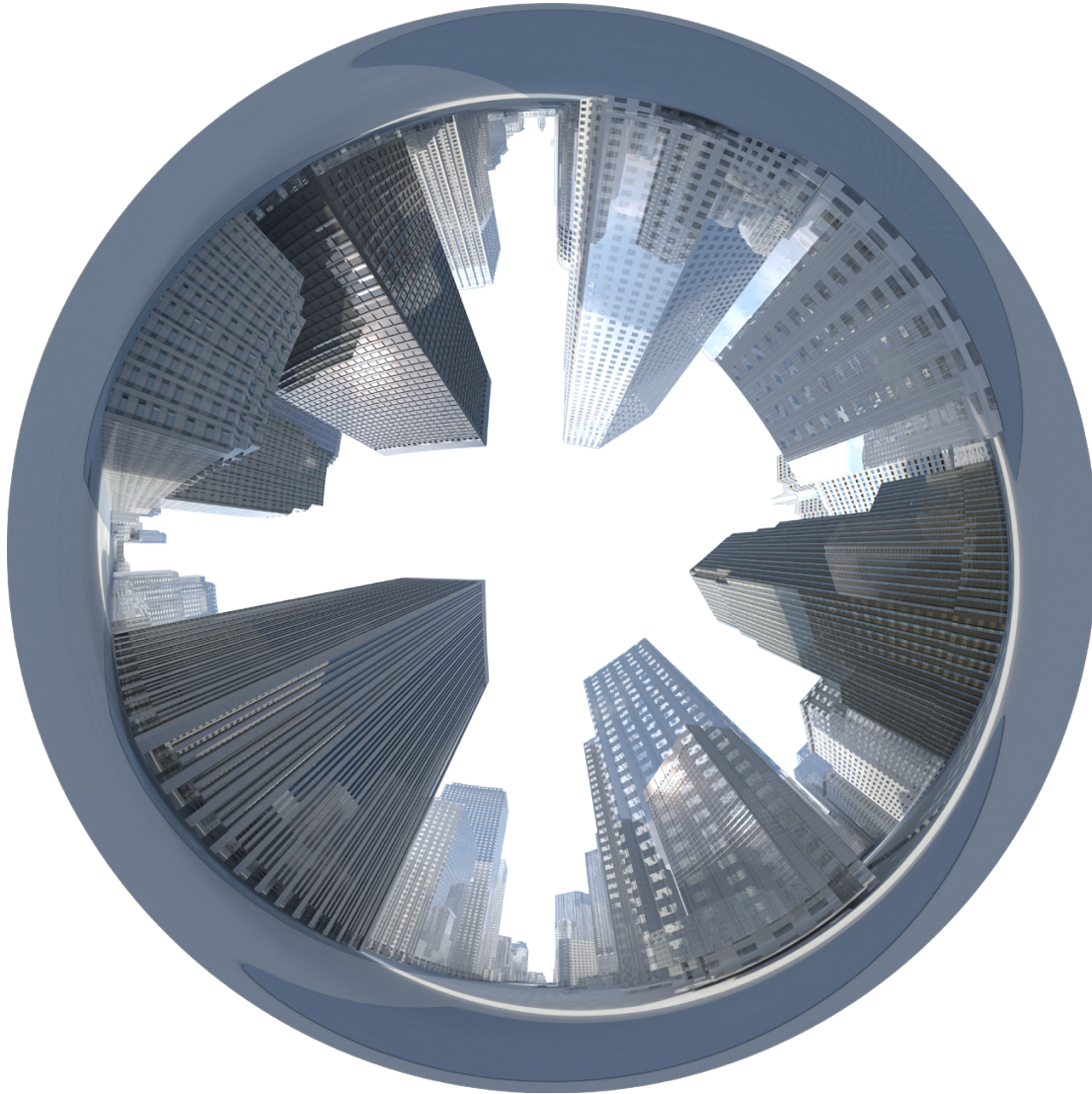
*"...the architect is someone who philosophizes in and through material. Someone who builds a dwelling or erects an institution makes a statement on the relationship between the ecstatic and the enstatic, or, if you will, between the world as apartment and the world as agora."*

-Peter Sloterdijk

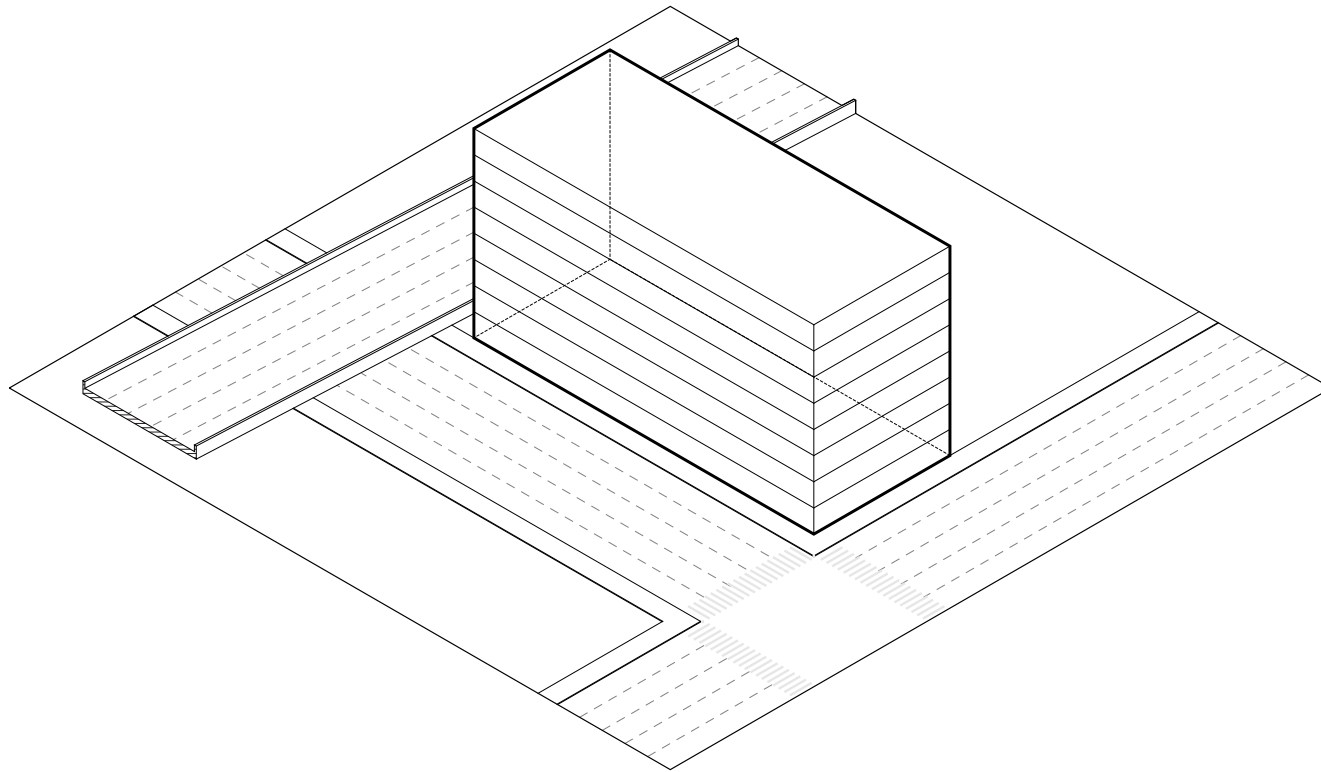
*Talking to Myself about the Poetics of Space*, Lecture by Peter Sloterdijk,  
Harvard University Graduate School of Design

It is only by the production of an interior that the ecstatic becomes an architectural opportunity and as German philosopher Peter Sloterdijk puts forth, it is the architect who controls the relationship between that interior and the exterior, between what is enstatic and what is ecstatic to architecture.

The thesis begins with a singular enclosed volume that has a degree zero relationship between its interior and exterior. The clarity of the enclosed volume is leveraged to make distinct its opening up, creating an architecture that is both ecstatic with its interior and enstatic with its surroundings.



## DEGREE ZERO



And so the project begins with a singular enclosed volume that is defined as the degree zero. Such a volume, as seen on the left, produces no spatial relationship with the surrounding space; remaining perfectly hermetic.

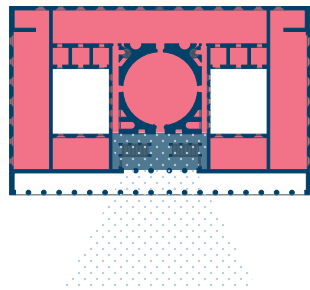
The thesis accepts that buildings of the degree zero production may serve a private constituency well; however, the thesis challenge the degree zero as inadequate for an institution that serves the city at large.

It is therefore necessary to counter the degree zero with architectural techniques. Such techniques are deployed in the

following pages to open up the degree zero. Producing spatial overlap between the interior of the building and the external city.



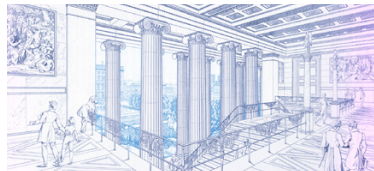
Karl Friedrich Schinkel  
Altes Museum, Berlin (1830)



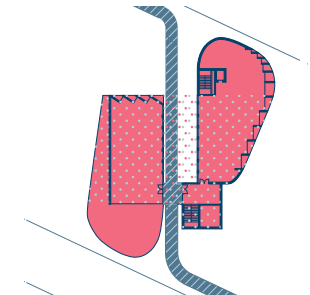
Left Plan diagram  
showing the  
relationship of the  
circulation to the city.

Top Front Perspective

Bottom Perspective of  
circulation and the city



Le Corbusier  
The Carpenter Center, Boston (1962)



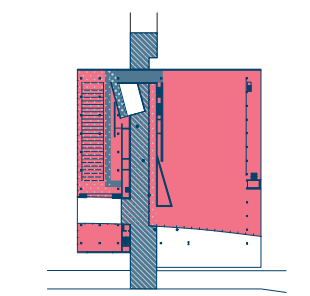
Left Plan diagram  
showing the  
relationship of the  
circulation to the city.

Top Front Perspective  
of ramp and void.

Bottom Perspective  
within the void



OMA  
Kunsthal, Rotterdam (1992)



Left Plan diagram  
showing the  
relationship of the  
circulation to the  
building

Top Back perspective  
of hole.

Bottom Ramp  
perspective showing  
the gallery and ramp  
sharing a single  
surface.



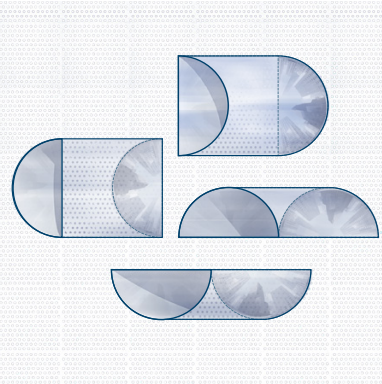
## INWARD CITY

The architectural techniques used to overlap the city with the building are bracketed under the term *inward city*. These techniques, as diagrammed on pg. 10 and 11, include a decreased footprint and a series of punched holes.

In respect to the discipline, the examples on the left each deploy holes or negative space to produce an overlapping space between the interior of the building and the surrounding city. The Altes museum utilizes the negative space of the entrance to cast the city as backdrop for its grand stairway. The Carpenter Center retains an aggressive void to capture the public circulation route between the internal programs. The

Kunsthal retains a void for a public circulation route that shares a ground plane with the internal gallery space.

In each of these examples, the use of negative space strengthens the relationship between the space of the city and the interior of the building. The thesis advances the discourse of holes and negative space by giving it a legible form (a half circle) and by multiplying its potential through varying its orientation and using it across the entirety of both facades.

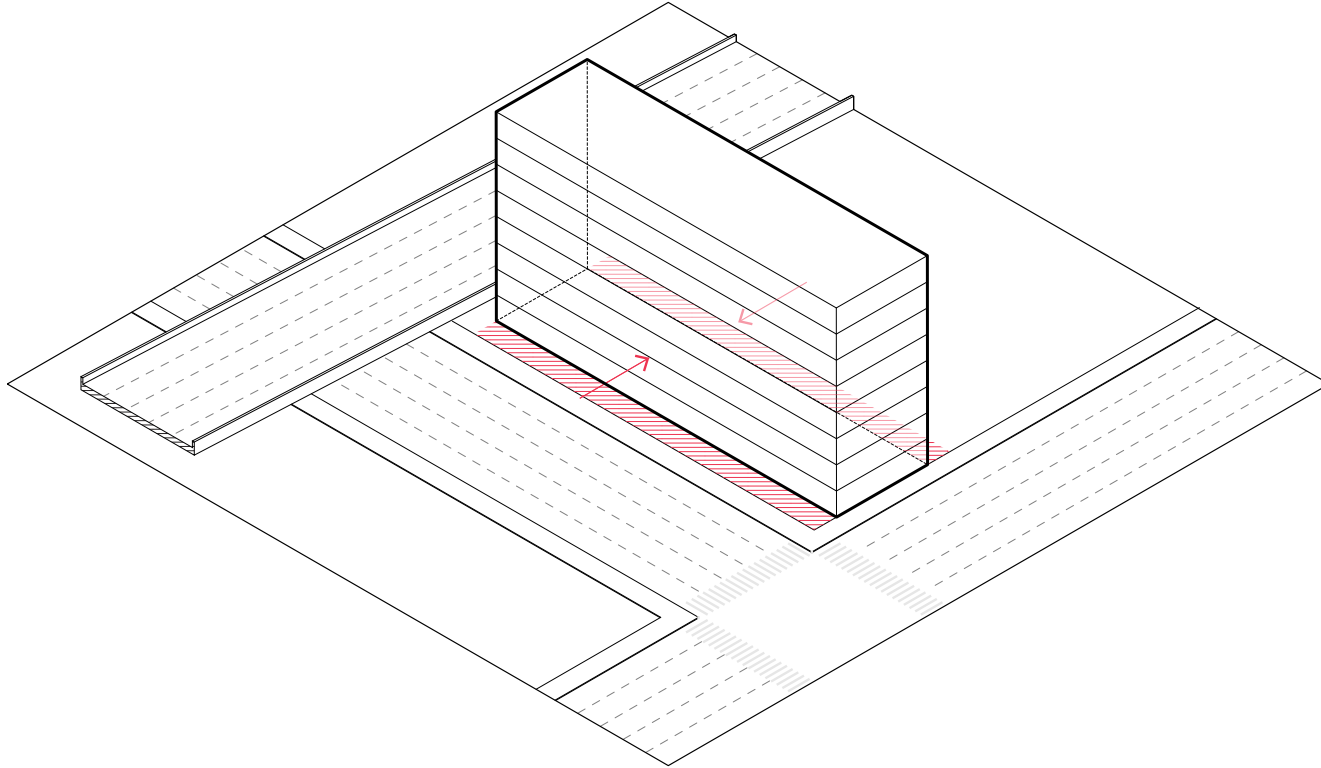


Above Concept  
diagram of the inward  
city.

one-two-punch

## INWARD CITY

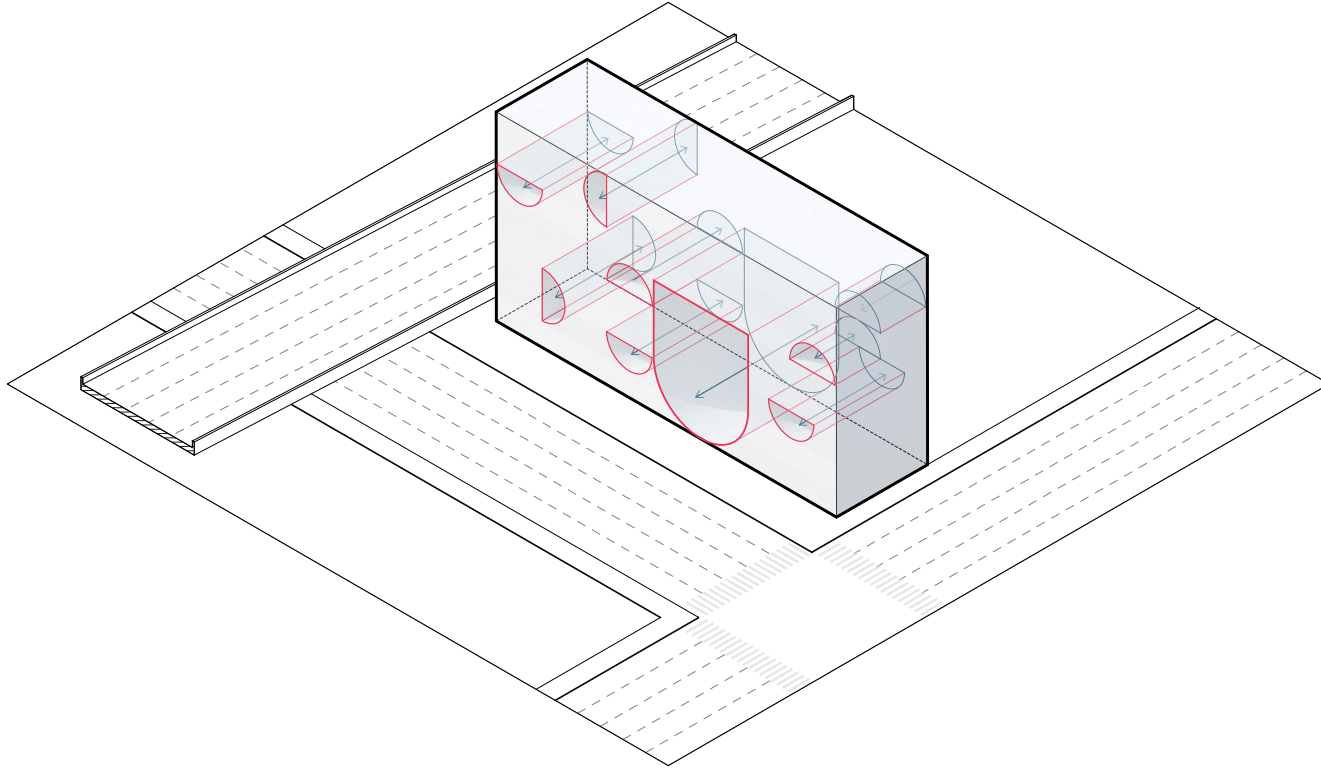
The first move is to decrease the footprint of the building. Negative space is acquired on both sides of the building that will be utilized in subsequent moves. Consequently, the sidewalk in front of the building is doubled in width, expanding the public walkway into the building's inhabitable space. This creates a crucial point of overlap between public and private that is exploited in further moves.





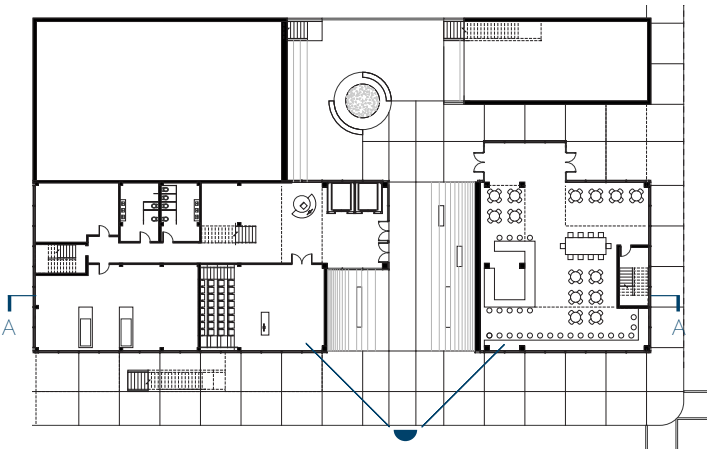
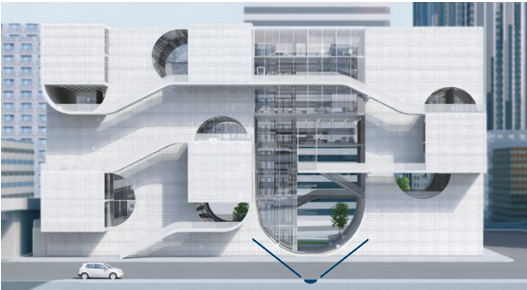
## INWARD CITY

The second move, a series of punched holes, extends across the short section of the building. These half-circle punches become spatially significant as they open up the building and create defined thresholds to the interior. The glazing used at these points is given a high degree of reflectivity allowing for the city in the background to be reflected upon a view of the city in the foreground.





In order to define the primary entrance, one punched hole is scaled up to the size of the city. This space serves multiple purposes as a passage across the site, the primary entrance to the building and a public seating area.

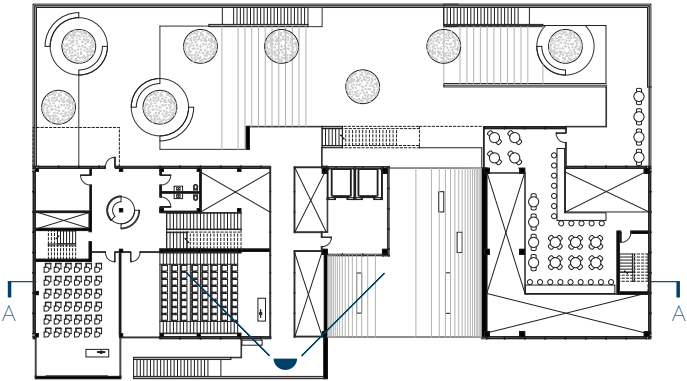
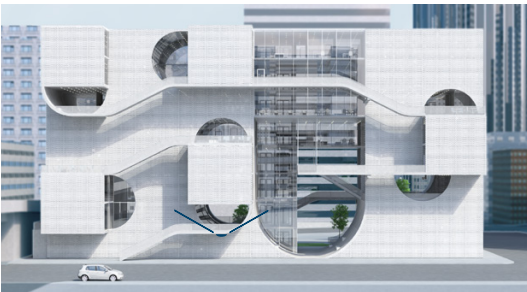


Left Entry Perspective,  
taken from the street  
Top Front Perspective  
Middle Section A  
Bottom Plan Level 1





Another punch on the second level connects to the sidewalk on the ground level in the front, while passing through an interior auditorium on its way to the park in the back.



Left External walkway perspective

Top Front Perspective

Middle Section A

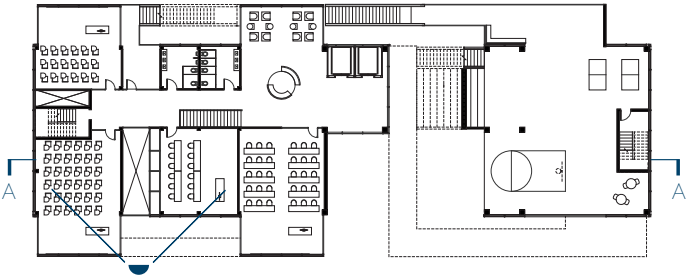
Bottom Plan Level 2

See pg. 42 for opposing perspective.



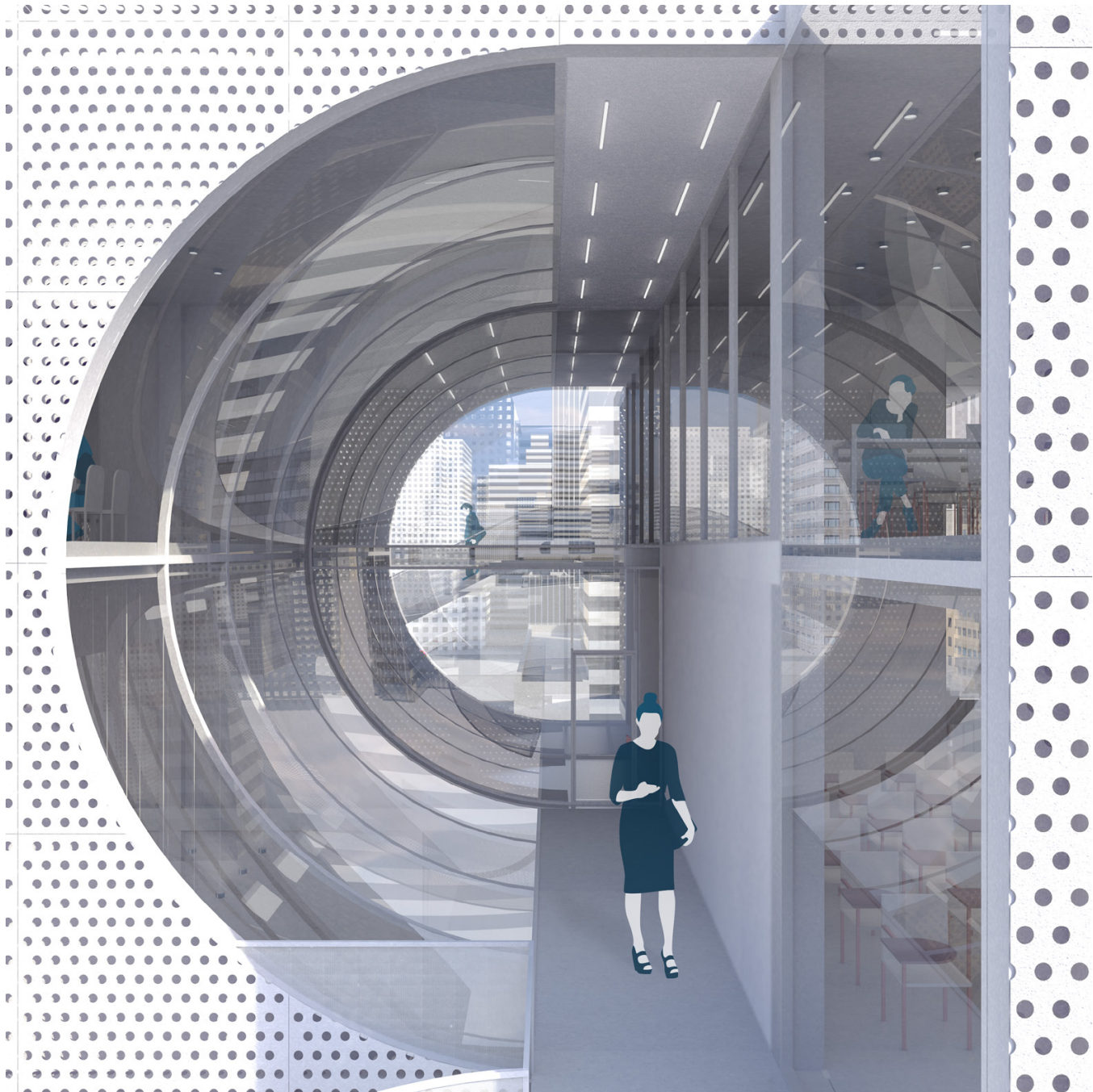


This punch offers views of the city across the building while connecting interior classrooms in section and providing natural light to the auditorium and classrooms.

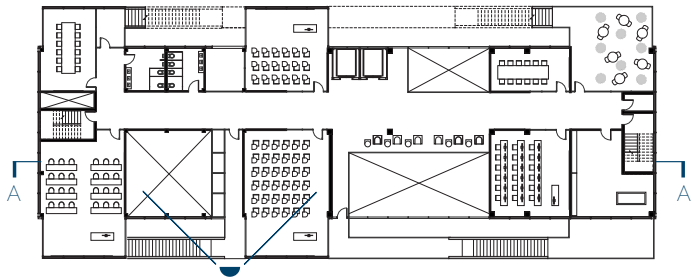
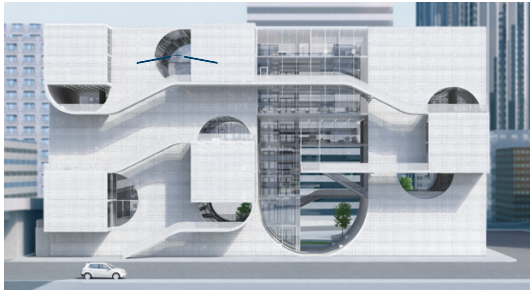


Left Perspective at the back of the auditorium.  
Top Front Perspective  
Middle Section A  
Bottom Plan Level 3





Located at the upper level, this punch compresses the plan bringing exterior space into the building while overlaying and projecting views of the city across interior classrooms.



Left Hallway perspective at upper level.

Top Front Perspective

Middle Section A

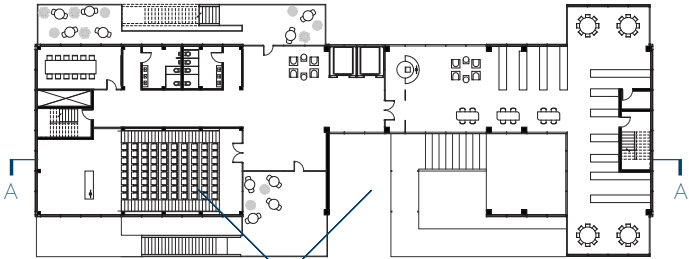
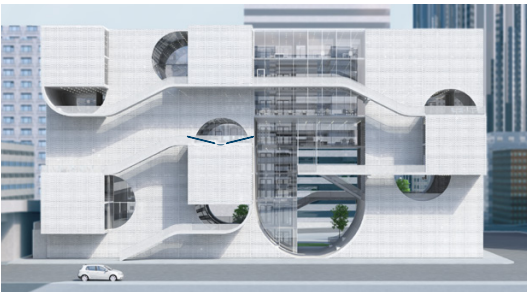
Bottom Plan Level 7

See pg. 41 for opposing perspective.





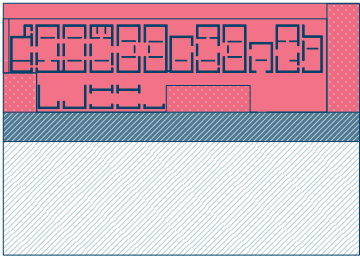
This punch moves partially into the building, creating a terrace space while reflecting the city in the background and framing the city in the foreground.



Left Terrace perspective  
Top Front Perspective  
Middle Section A  
Bottom Plan Level 5



Piano, Rogers, Franchini  
Centre Georges Pompidou, Paris (1971-77)



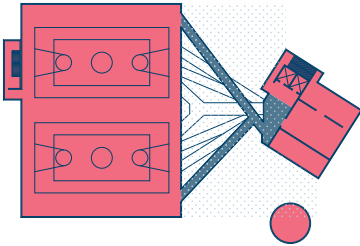
Left Plan diagram  
showing the  
relationship of the  
circulation to the city.

Top Front Perspective

Bottom Perspective of  
circulation and the city.



Lina Bo Bardi  
SESC Pompeia, São Paulo (1977)



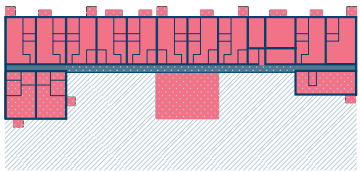
Left Plan diagram  
showing the  
relationship of the  
circulation to the city.

Top Front Perspective

Bottom Perspective of  
circulation and the city.



MVRDV  
Wozoco Apartments, Amsterdam (1994-97)



Left Plan diagram  
showing the  
relationship of the  
projective apartments  
to the city

Top Front Perspective

Bottom Perspective of  
relinquished city space  
under the projecting  
volumes.



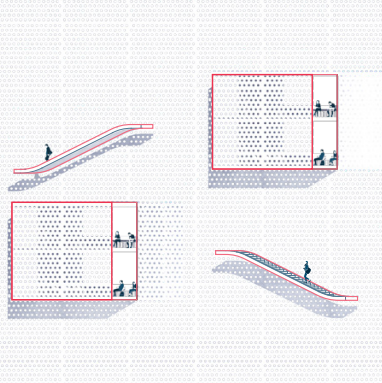
## ■ ECSTATIC BUILDING

The architectural techniques deployed to push the building out into the space of the city are bracketed under the term *ecstatic building*. These techniques, as diagrammed on pg. 18 and 19, include projecting volumes and a series of external circulation routes.

In respect to the discipline, the examples on the left invest in placing portions of the building beyond the interior and out into the space of the city. The Pompidou exports the interior circulation from the building and hangs it on the façade; producing a dynamic circulation experience. The SESC building by Lina Bo Bardi takes advantage of two vertical buildings and connects them

through a series of bridges that put the user back into the city as they move between buildings. The Wozoco apartments by MVRDV aggressively pushes program volumes into the city space, creating a shared public space between the inhabitants of the building and the general public.

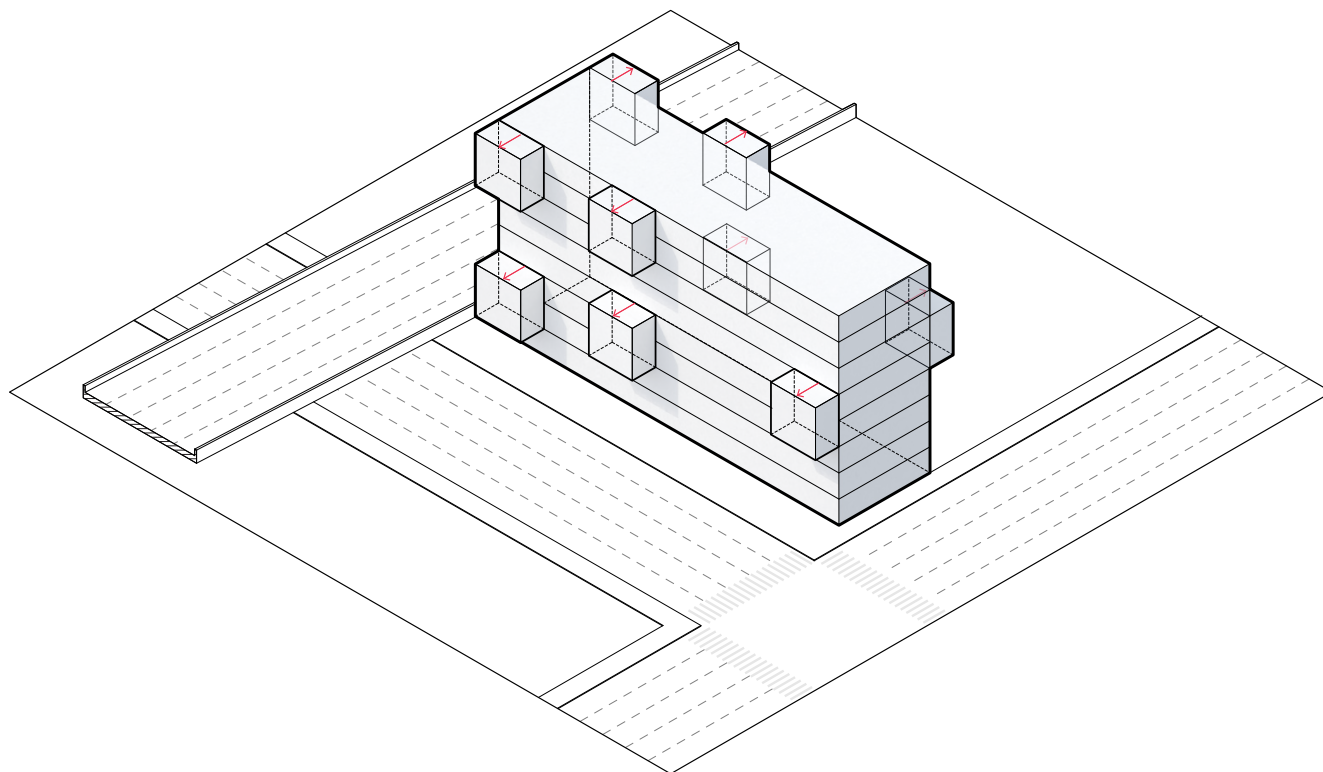
The thesis furthers the discourse of ecstatic interiors by working the program and circulation simultaneously and across both façades.



Above Concept  
diagram of the ecstatic  
building.



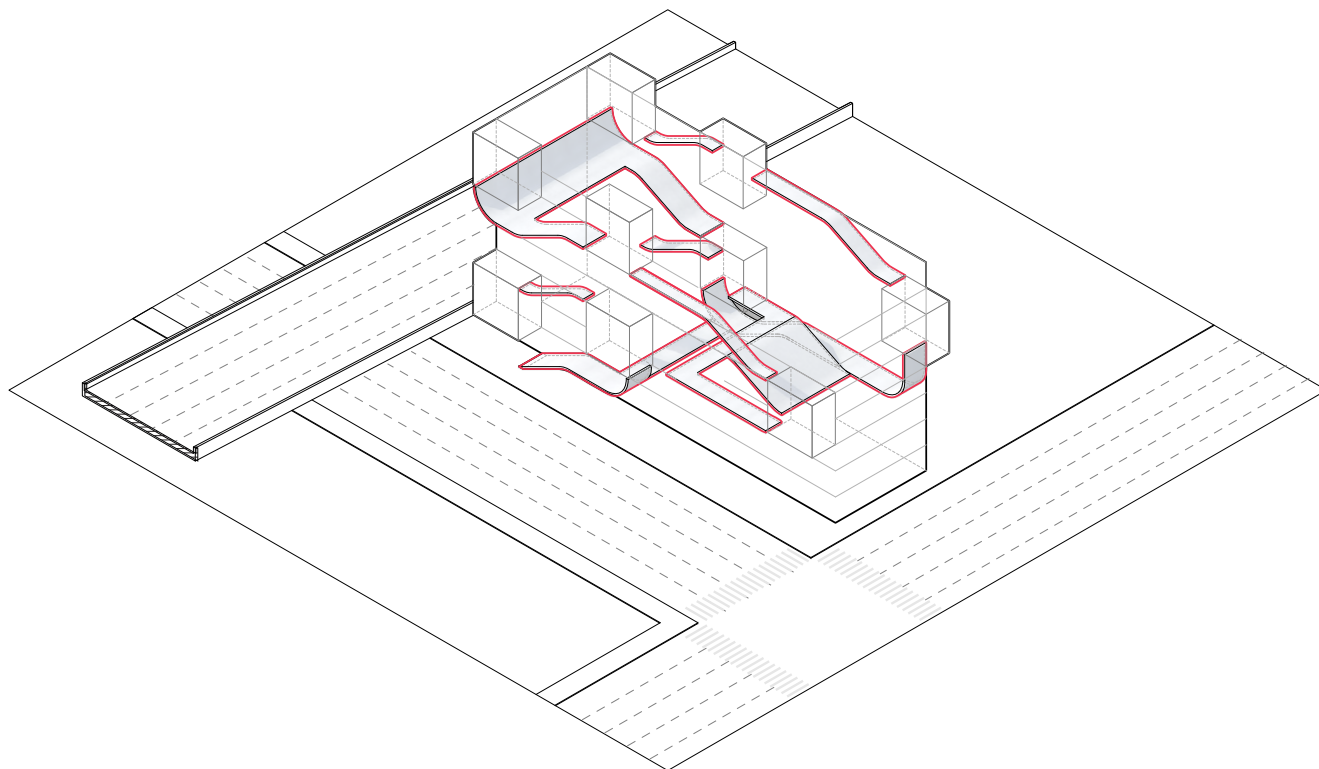
## ■ ECSTATIC BUILDING

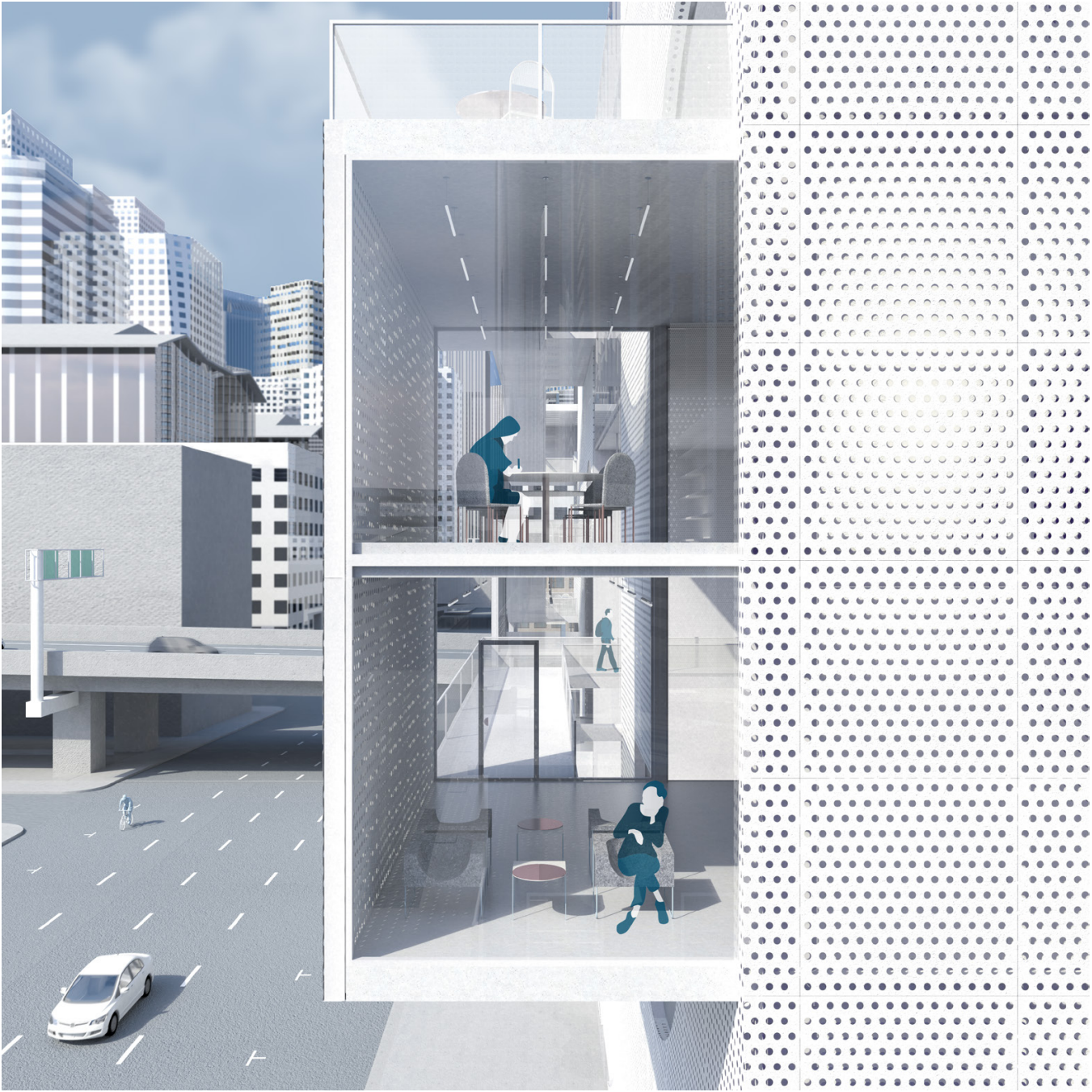


The first ecstatic move is to push classroom spaces beyond the volume of the degree zero and therefore out into the space of the city. These volumes are given transparency on the transverse side allowing simultaneous views across multiple classrooms with the surrounding city as a background.

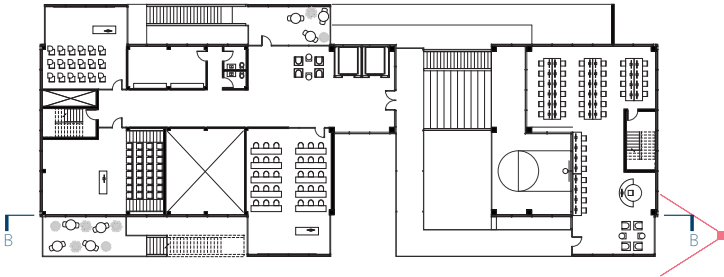
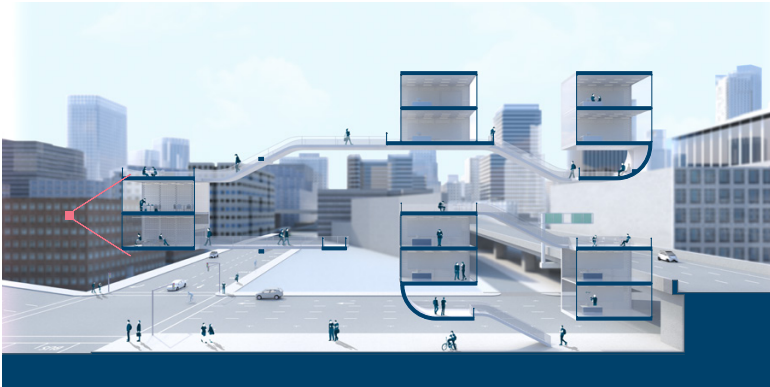
## ■ ECSTATIC BUILDING

The second ecstatic move deploys a series of circuit based circulation routes that tie the punched holes to the projecting volumes along the façade. Certain routes activate roof terraces creating exterior study spaces while others become the main vertical circulation for the building.





This projecting volume places study space out into the city space. The transparency on the sides of the volume create views along the façade that connect multiple circulation routes and classrooms with the city as a background.

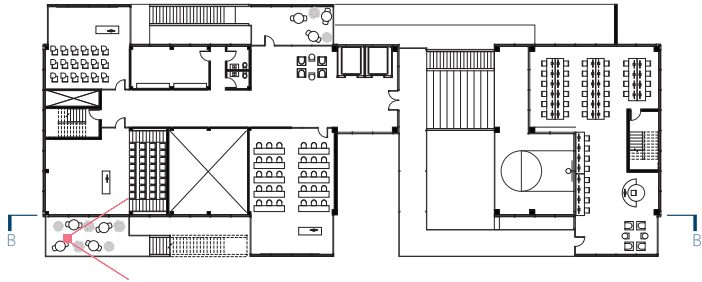
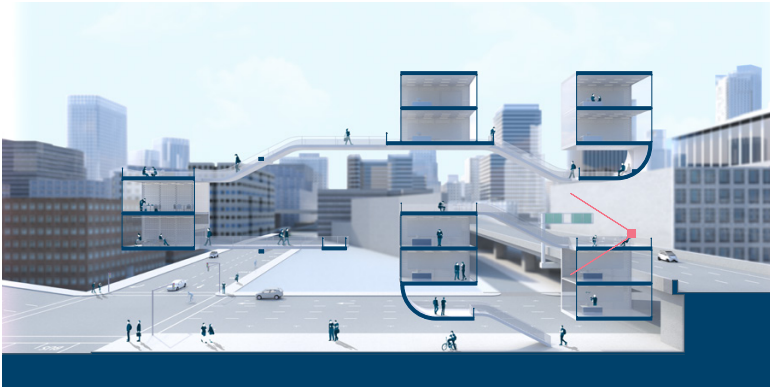


Left Edge Perspective  
Top Front Perspective  
Middle Section B  
Bottom Plan Level 4





This circulation route connects two projecting volumes activating a lower terrace with outdoor seating.

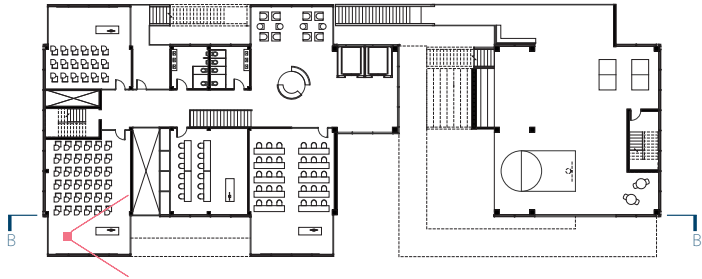
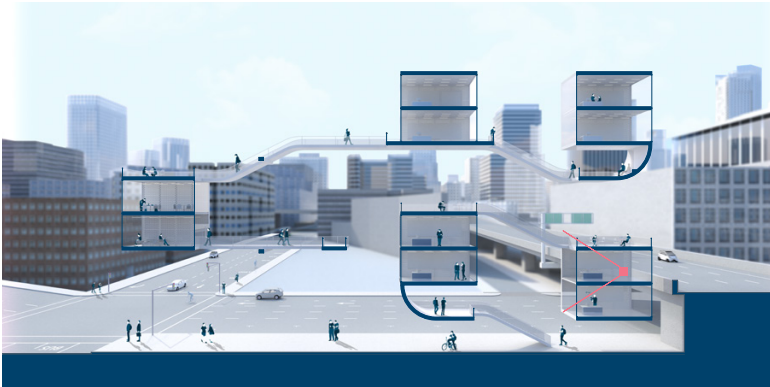


Left Terrace perspective  
Top Front Perspective  
Middle Section B  
Bottom Plan Level 4





The teaching space of the classrooms is located beyond the building and in the city space. Transverse views in this space overlap multiple classrooms with the surrounding city.

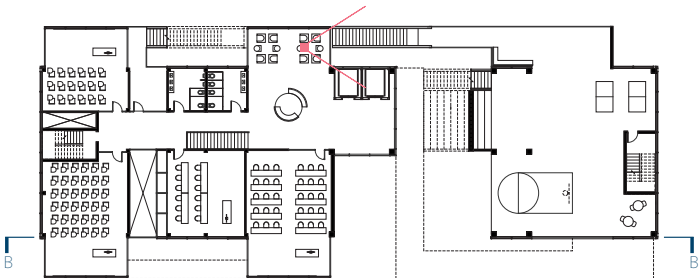
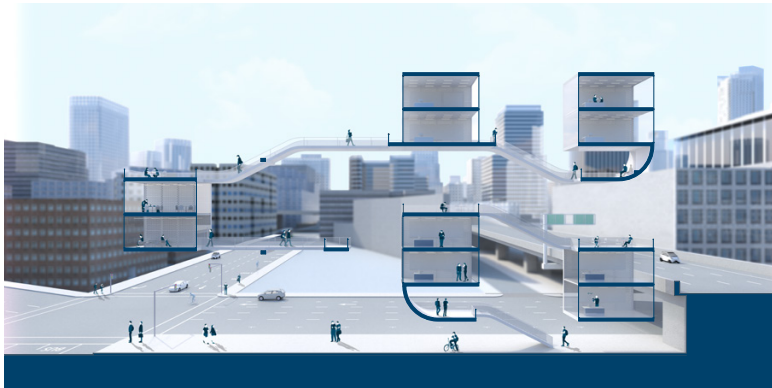
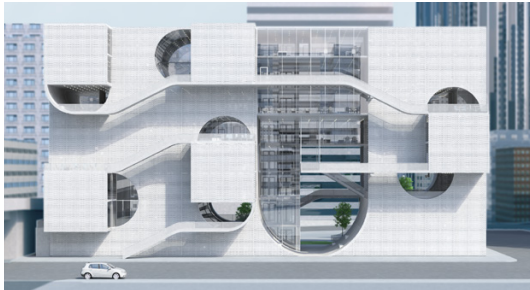


Left Classroom  
Perspective, beyond  
the building  
Top Front Perspective  
Middle Section B  
Bottom Plan Level 3





This projecting volume on the back side of the building becomes a seating space for studying or waiting between classes. The view connects several interior spaces and circulation routes with the park below.

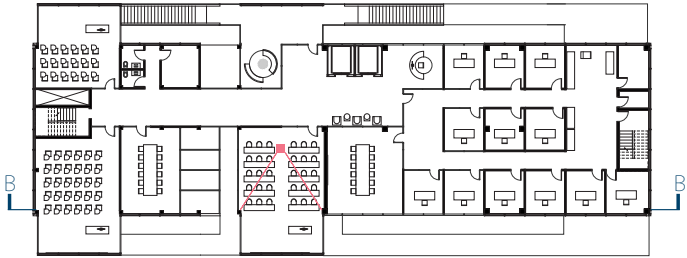
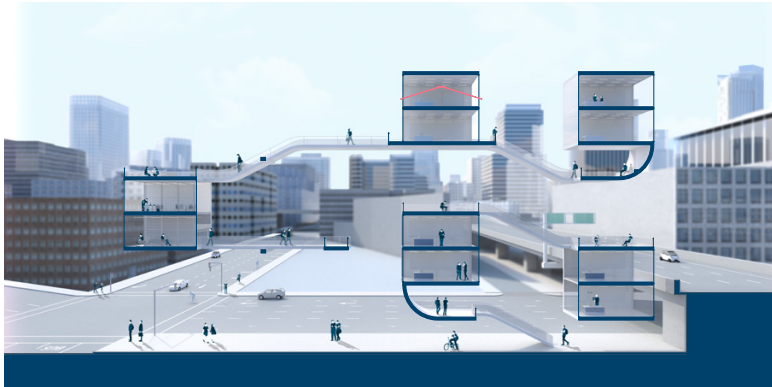


Left Backside perspective, seating space  
Top Front Perspective  
Middle Section B  
Bottom Plan Level 3



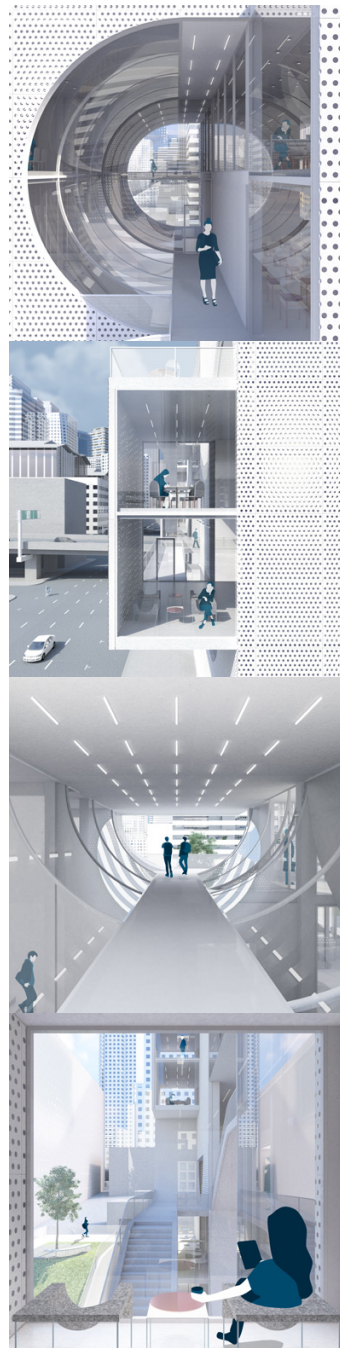


This view is taken from within the classroom looking at the teaching surface and shows how the projecting volume is beyond the building from within.



Left Classroom perspective  
Top Front Perspective  
Middle Section B  
Bottom Plan Level 8





## KO

The One-Two Punch is a simple yet effective strategy for defeating the degree zero. The combination of the inward city and the ecstatic building produce a dynamic interface through which the punctual exchange between being in the city beyond the building and being in the city within the building can play out.

The relationship between the enstatic and the ecstatic is no longer one to one rather the internal and the external continually oscillate as one moves from class to class and level to level. Equally as the public passes by on the street, they are given multiple opportunities to be visually and physically within the building.

This ranges from a visual of a teacher giving a lecture to standing elevated and looking downward over a crowd of students watching a lecture.

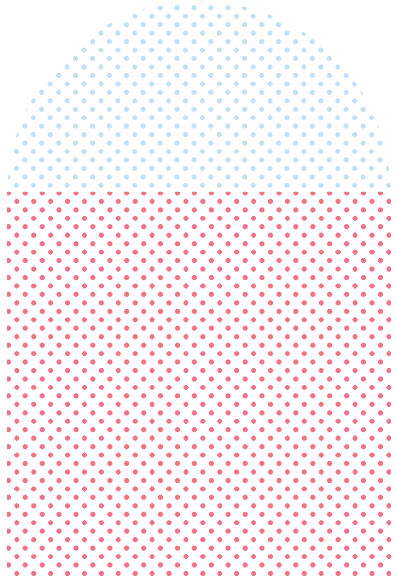
The resulting building has a strong formal language that is derivative of and in service to an even stronger social agenda. Architecture needs holes and volumes that exceed the limits of the interior in order to produce meaningful spatial relationships with the surrounding environment and therefore the people who inhabit them.

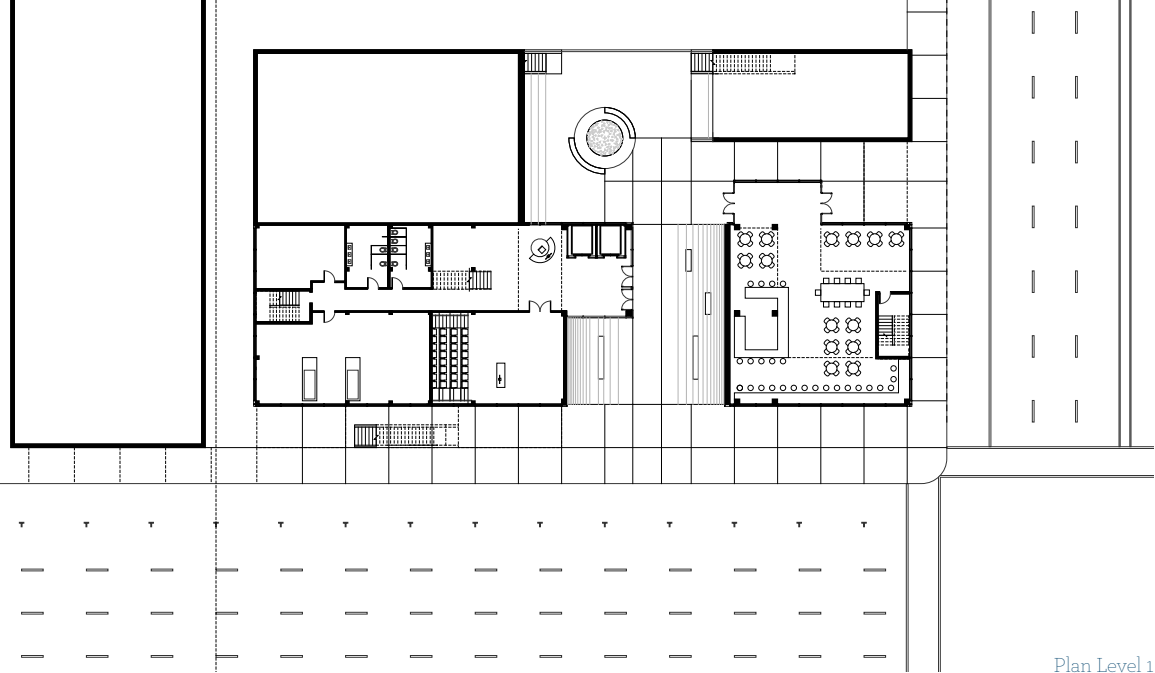
For an institution, such meaningful relationships are crucial for their own vitality. This is particularly true for

the community college whose status is becoming ever more important but whose presence has always been overshadowed by Universities.

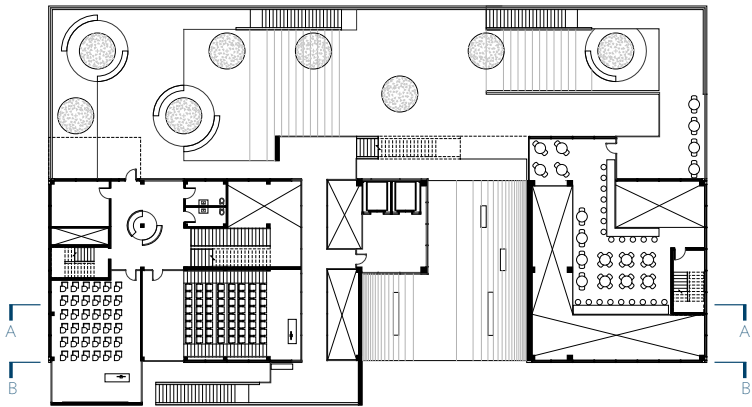
Defeating the degree zero and introducing the One-Two Punch is a response to Sloterdijk's provocation between the ecstatic and the enstatic. It is the interior of architecture that can allow for the occasional ecstasy of the building and it is the external city that can allow for the occasional inward city. Capturing each of these in the building embodies the mission of the community college as a vital institution embedded in the life of the city.■



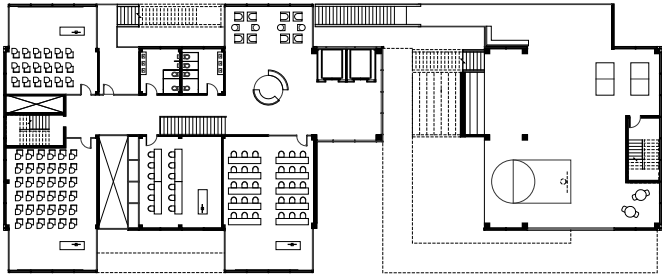




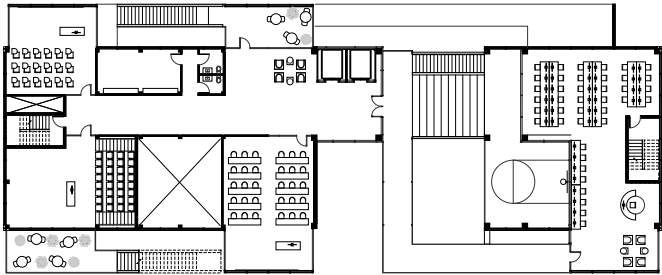
Plan Level 1



Plan Level 2

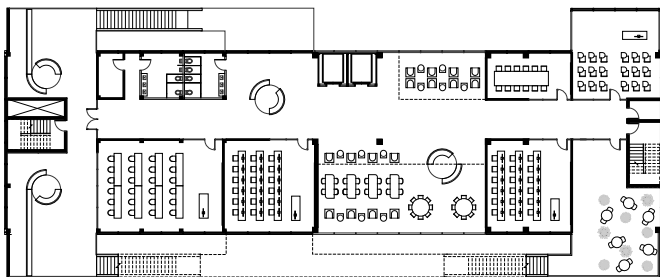


Plan Level 3

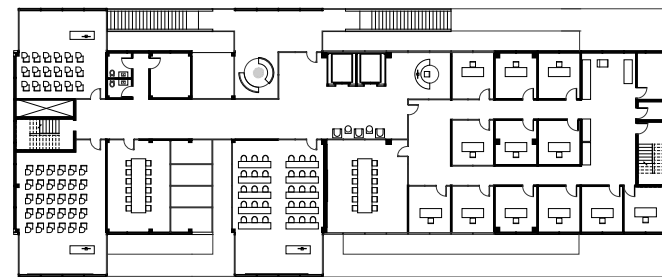


Plan Level 4

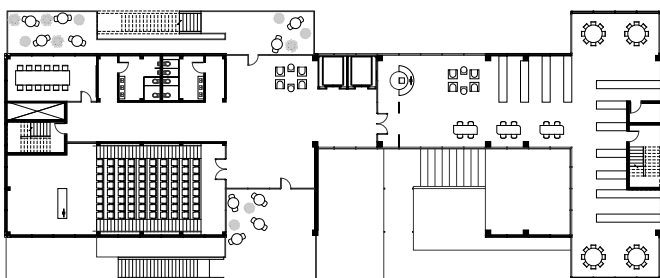




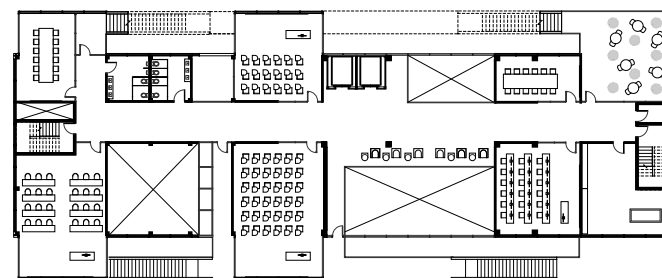
Plan Level 6



Plan Level 8

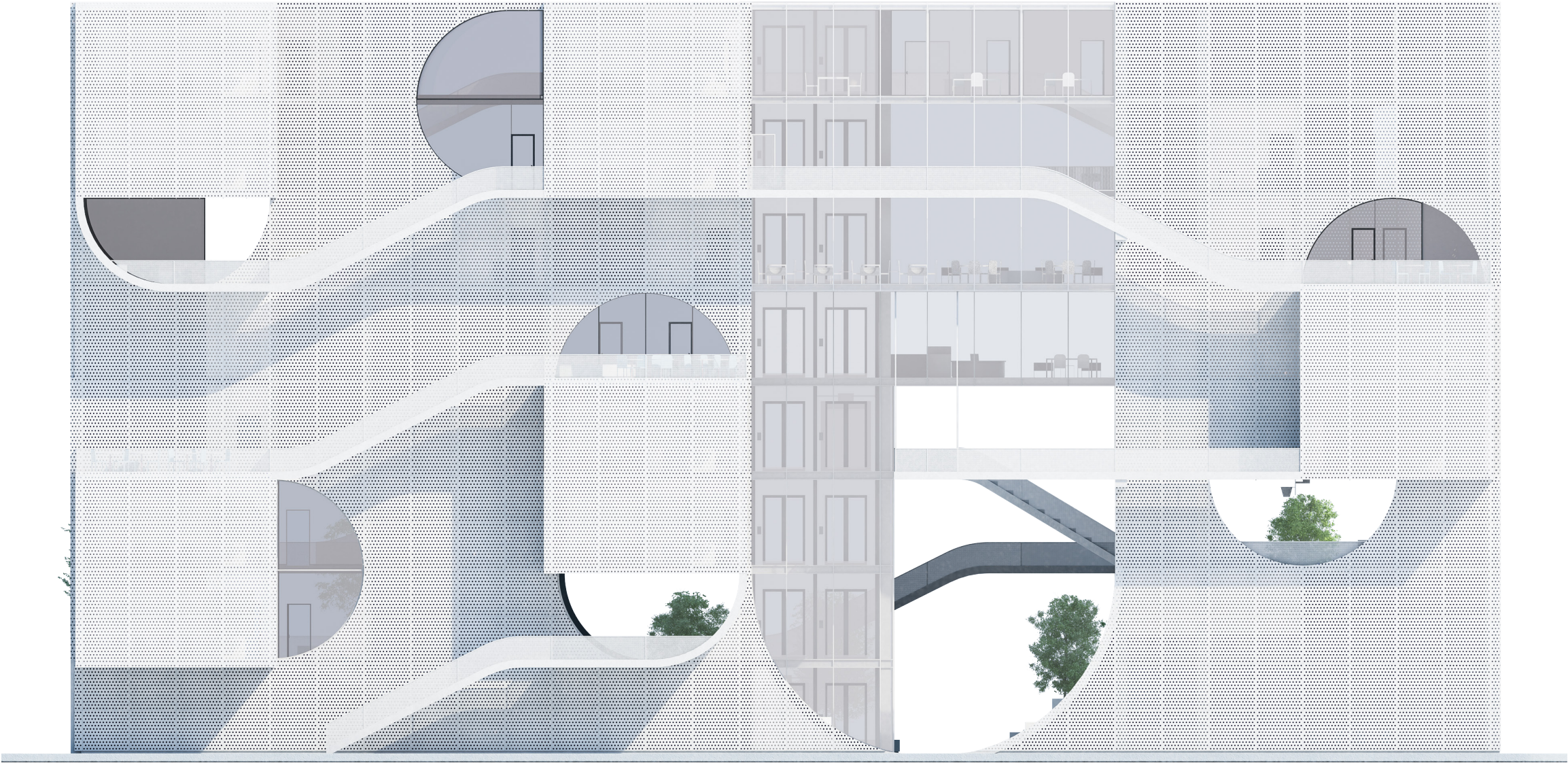


Plan Level 5



Plan Level 7

one-two.punch



one-two.punch



one-two punch



one-two punch



one-two.punch



one-two.punch



one-two punch



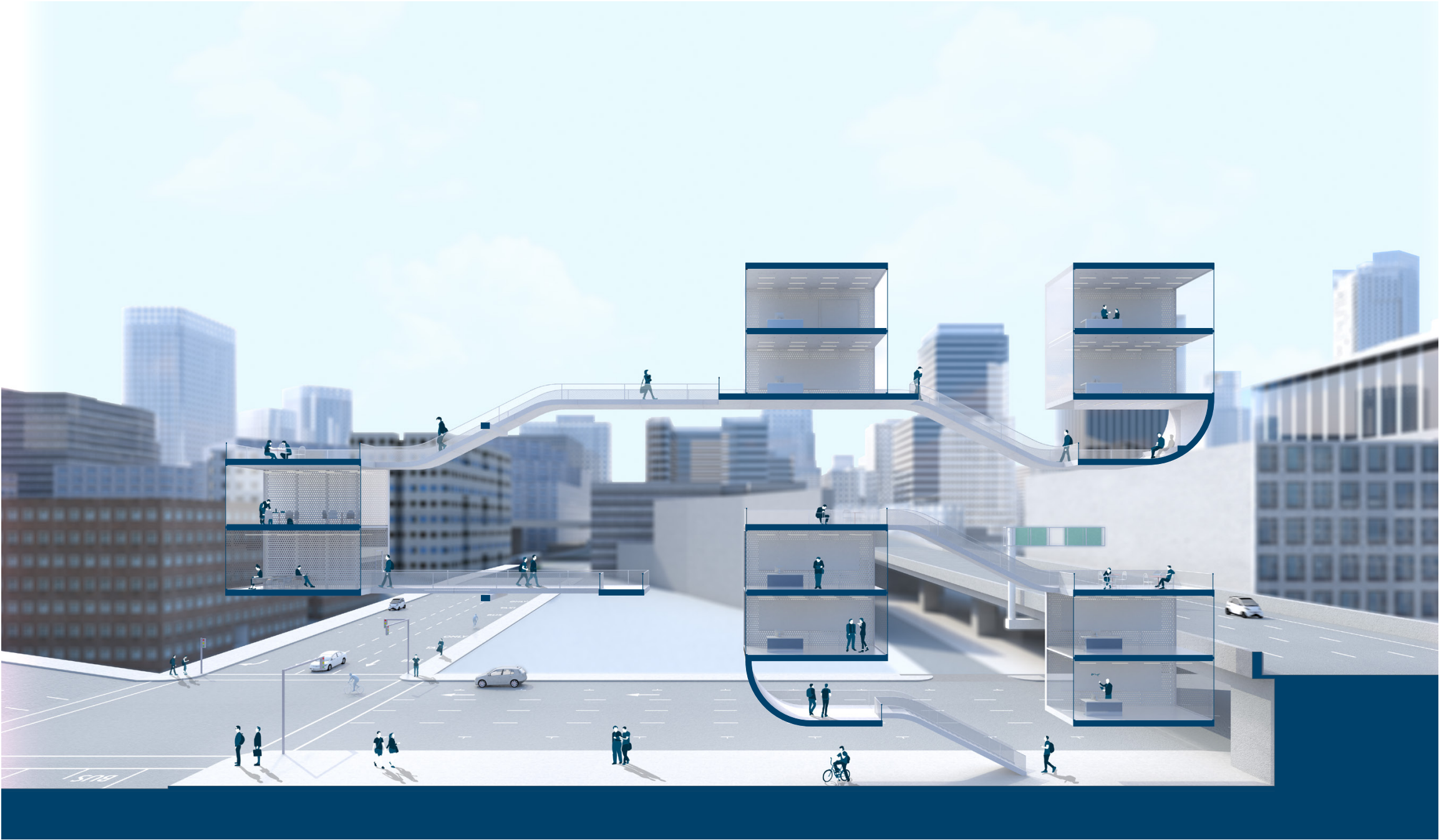
one-two punch





Section A





Roof

Level 8

Level 7

Level 6

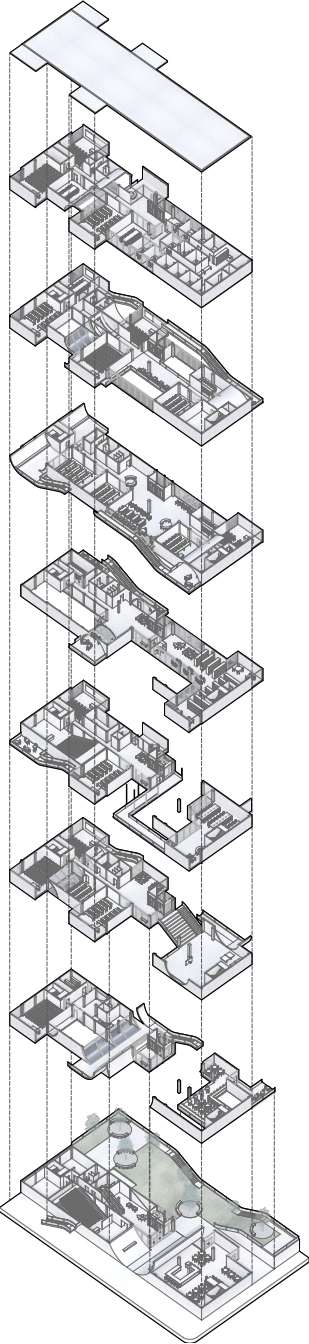
Level 5

Level 4

Level 3

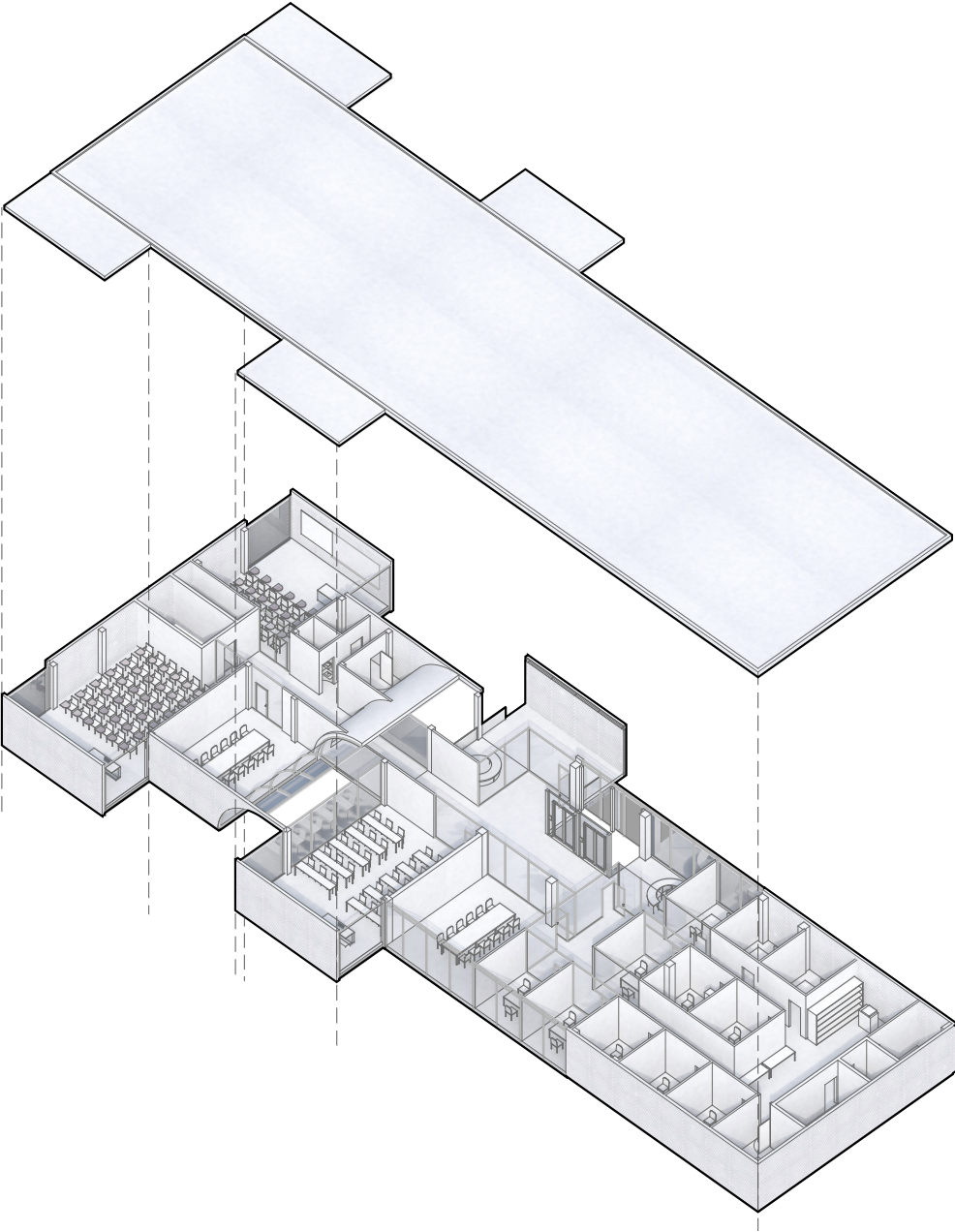
Level 2

Level 1



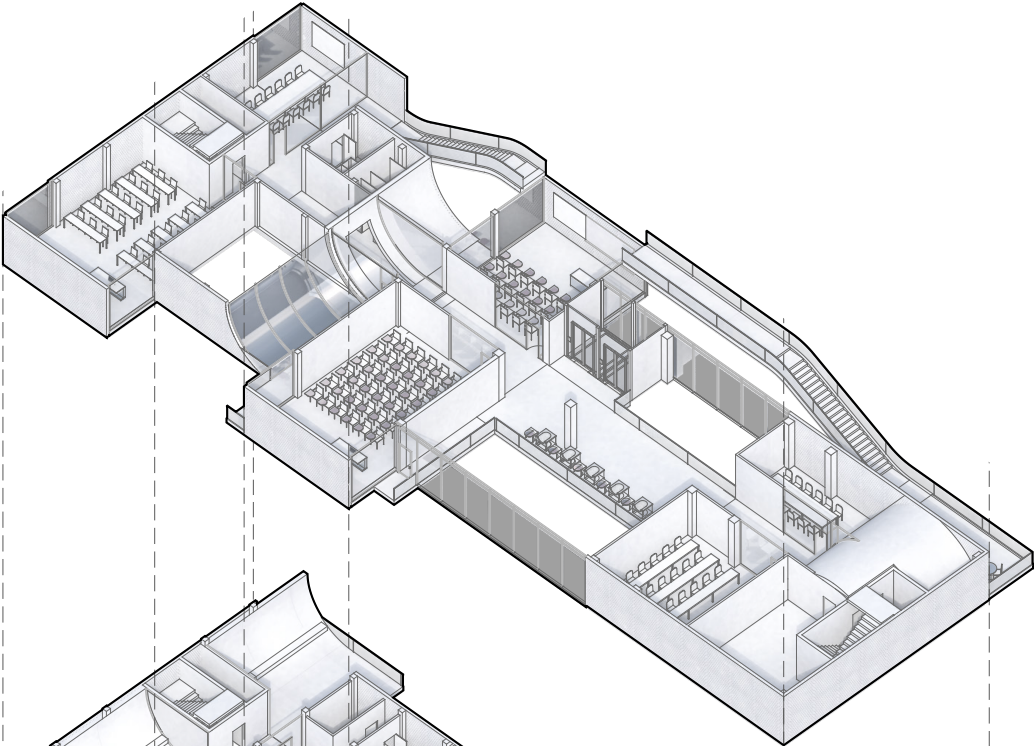
Roof

Level 8

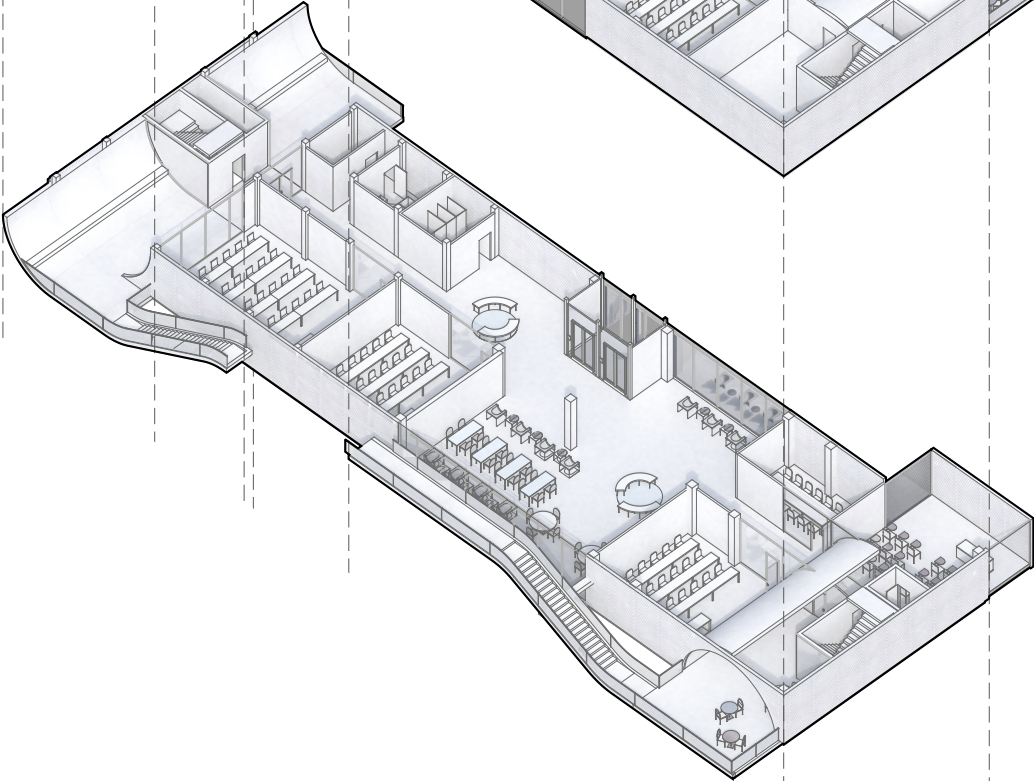




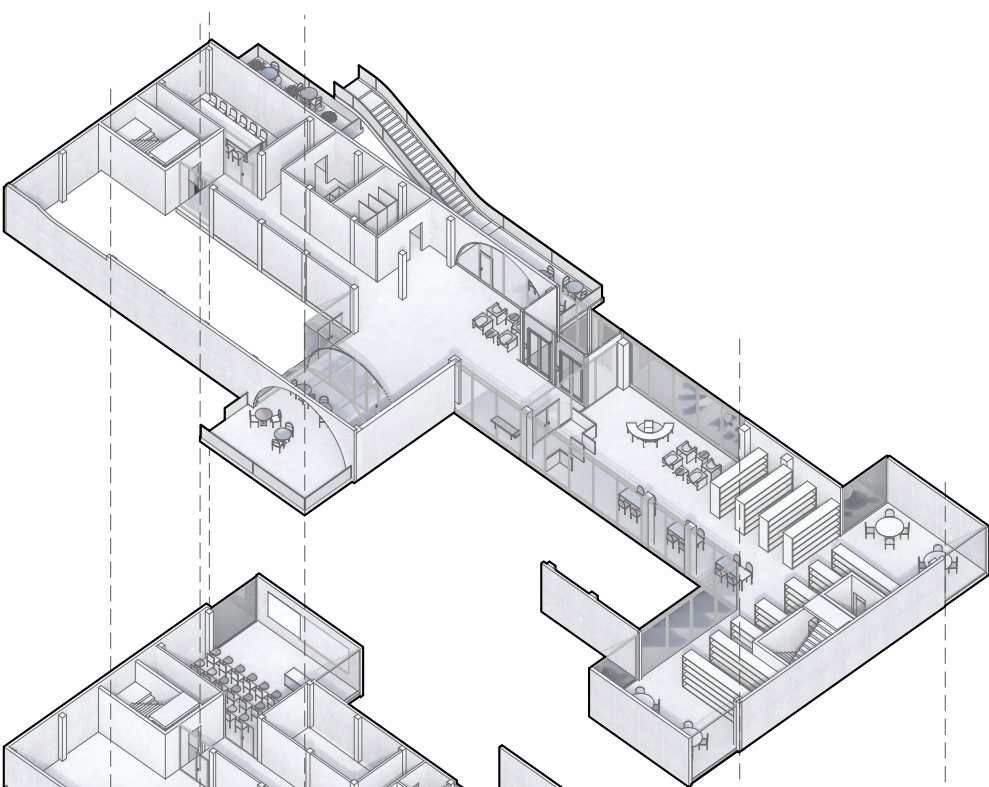
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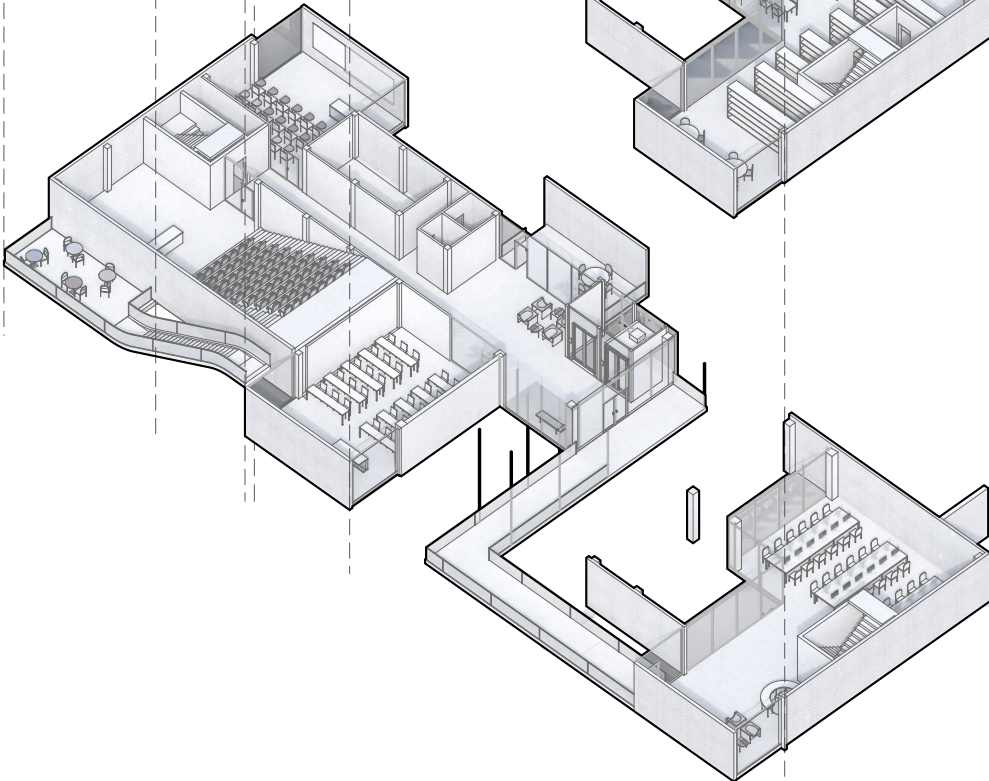
Level 6



Level 5

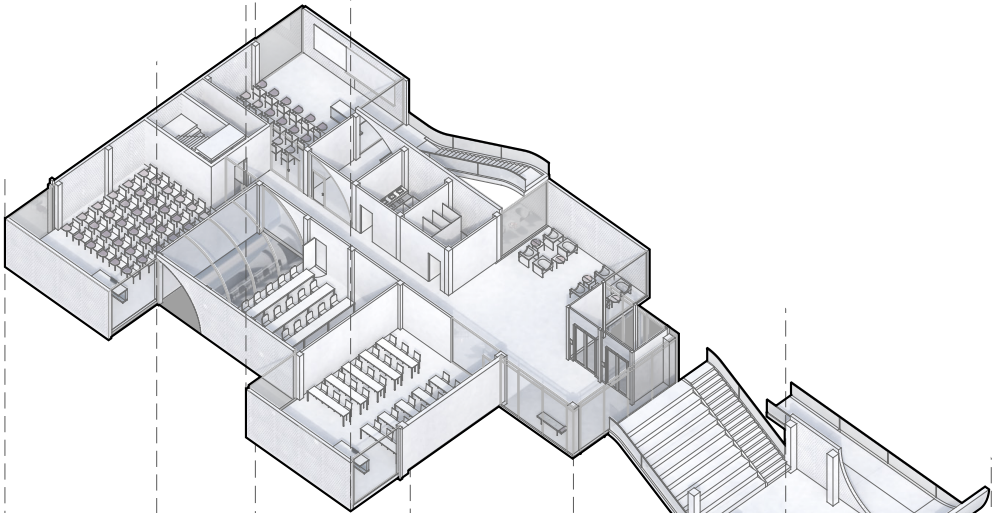


Level 4

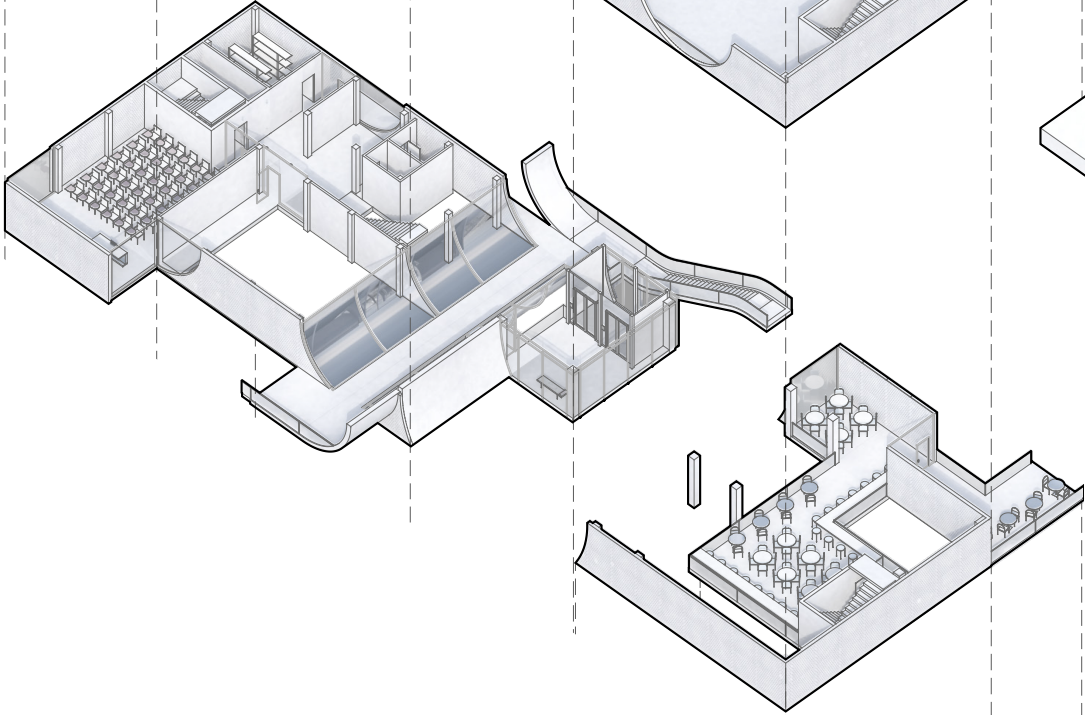




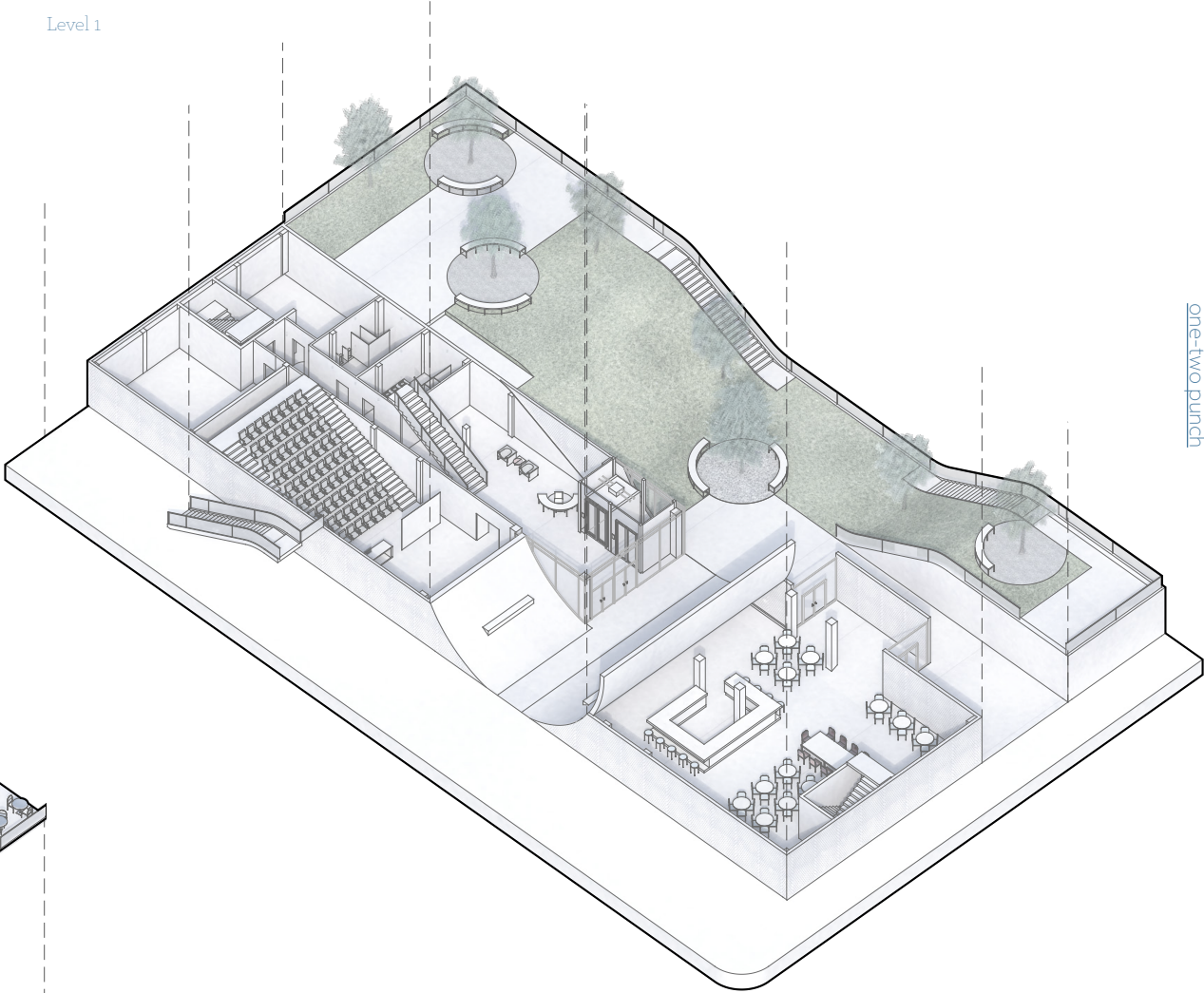
Level 3



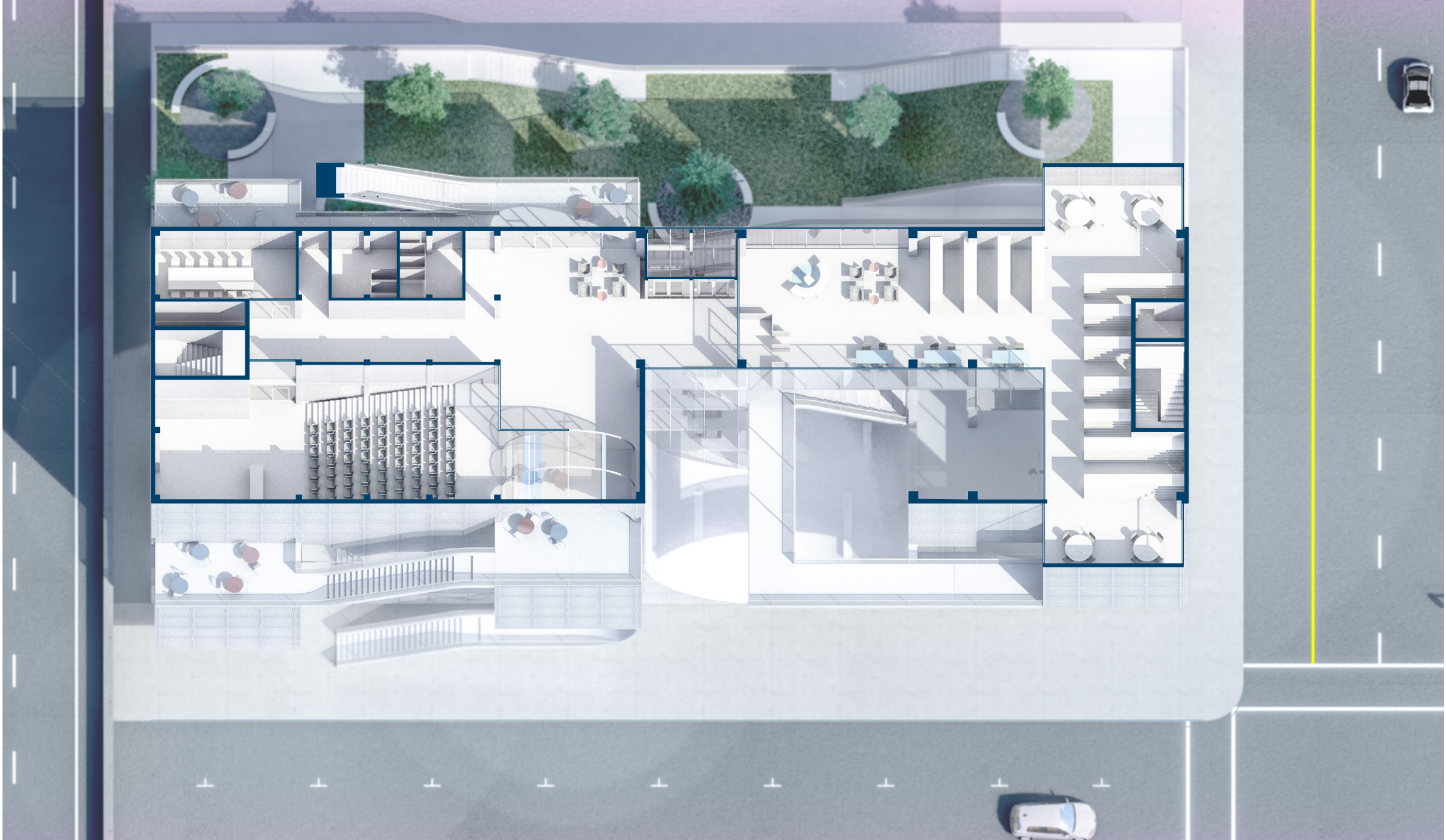
Level 2



Level 1







one-two\_punch

one-two\_punch

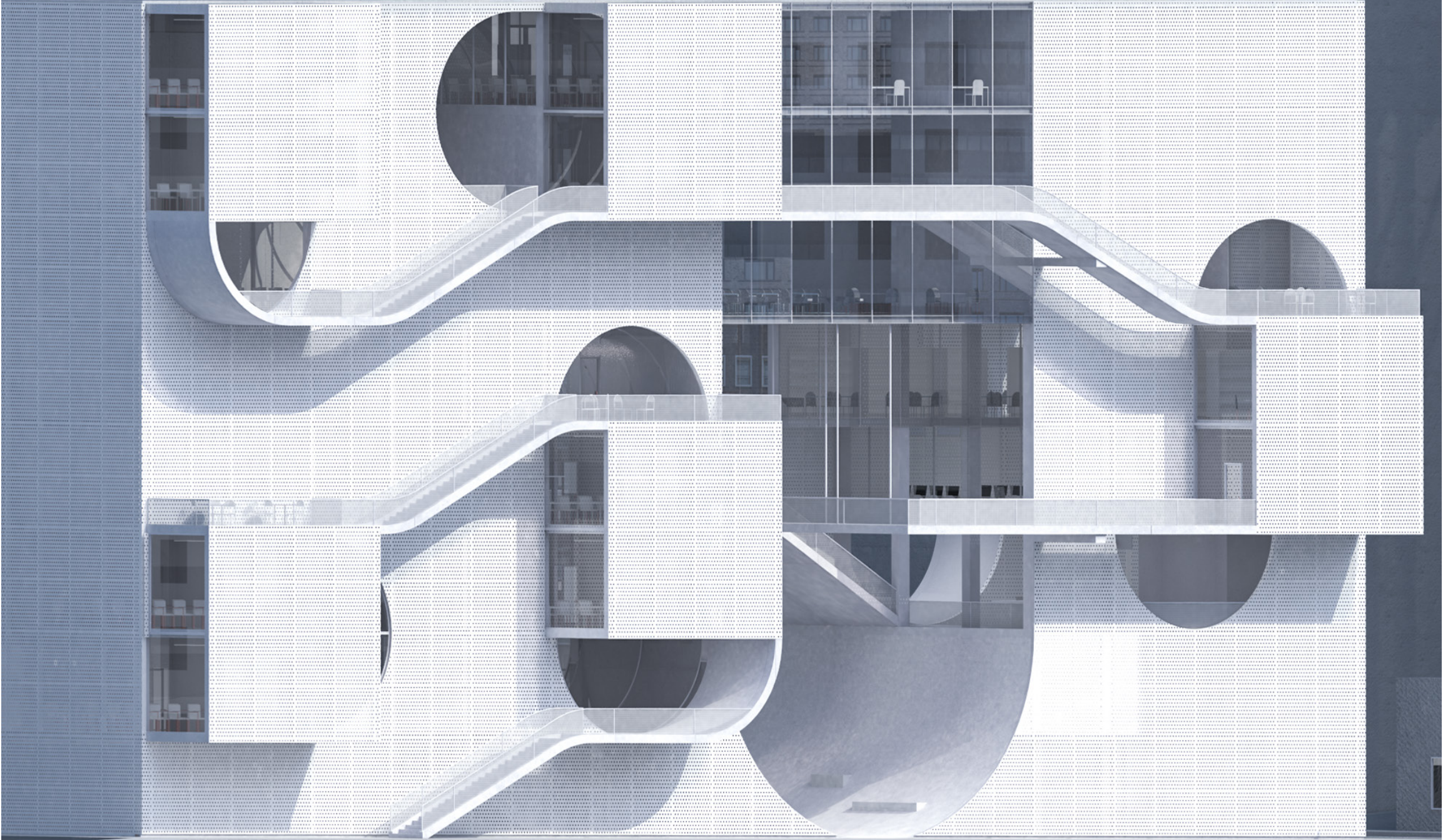




Front Perspective



one-two.punch

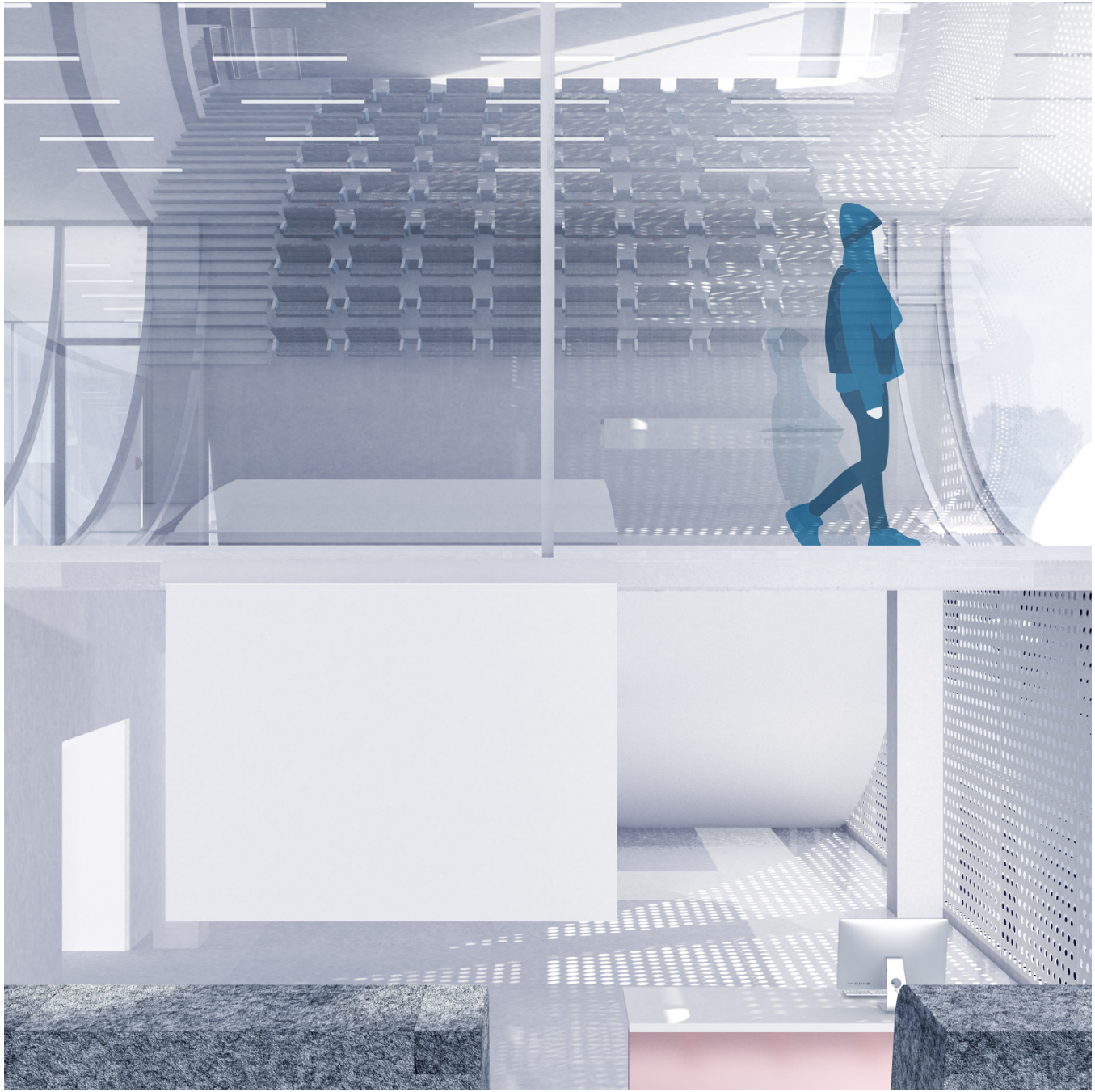


one-two.punch







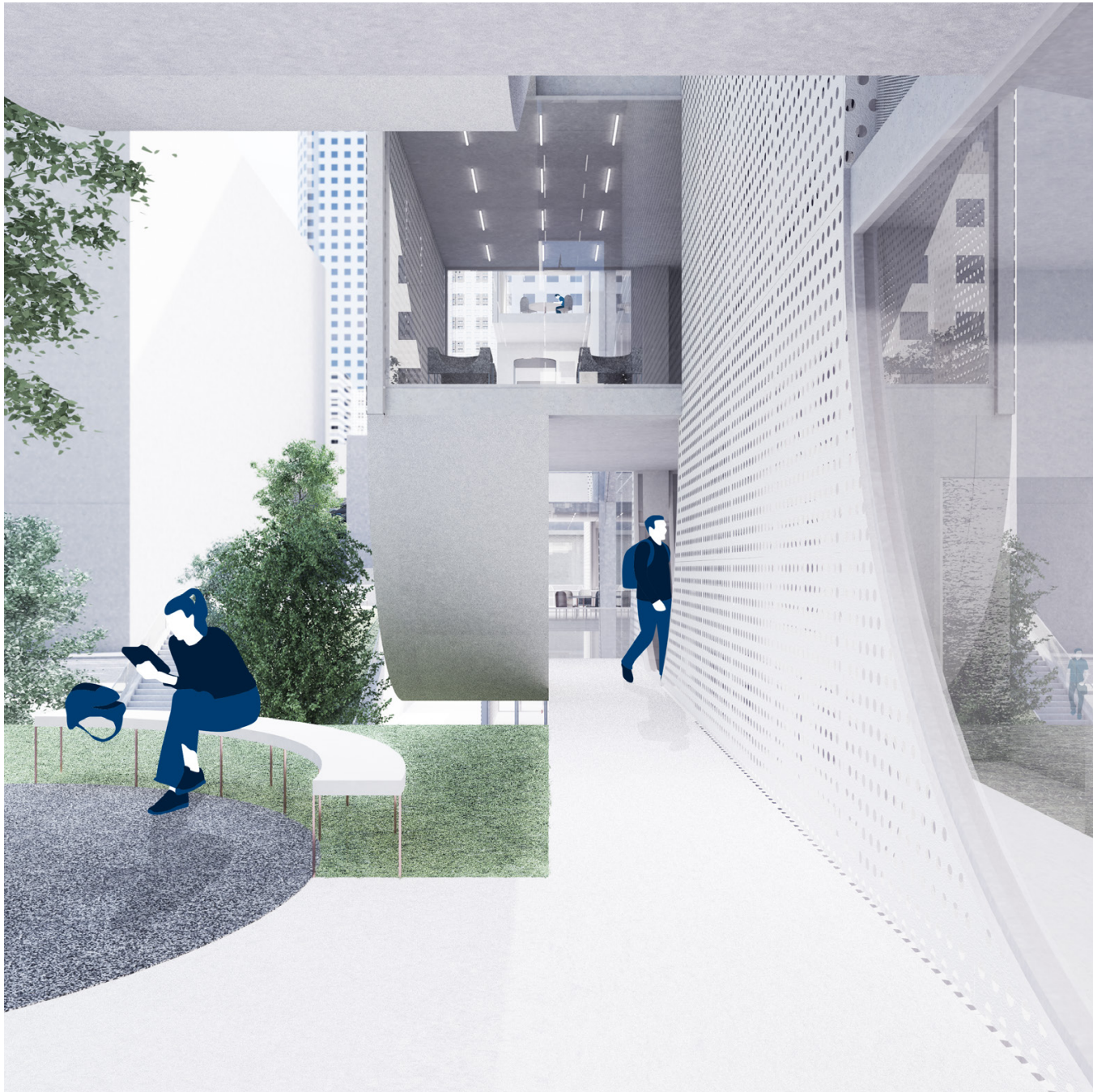


one-two.punch



one-two.punch

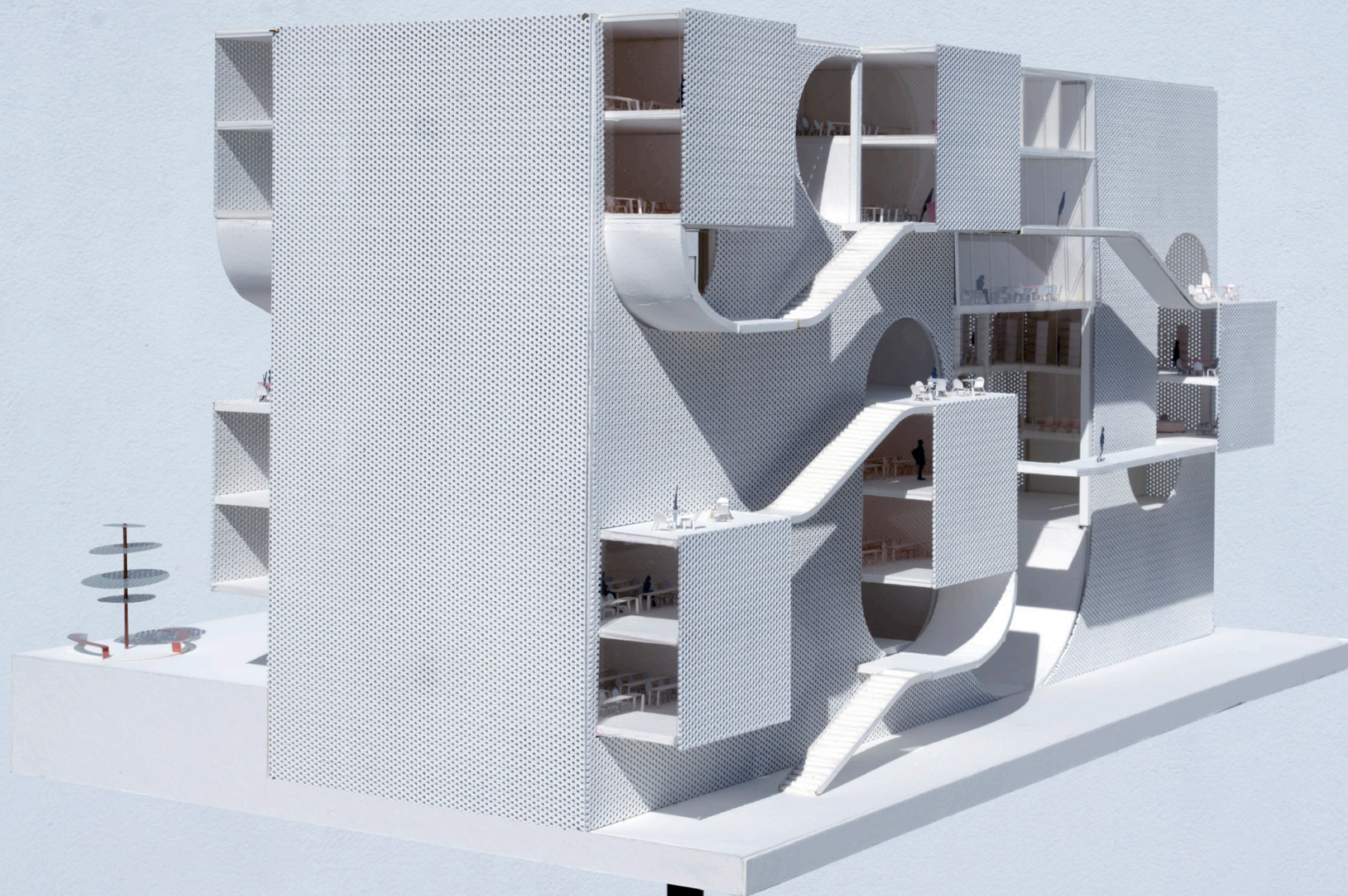




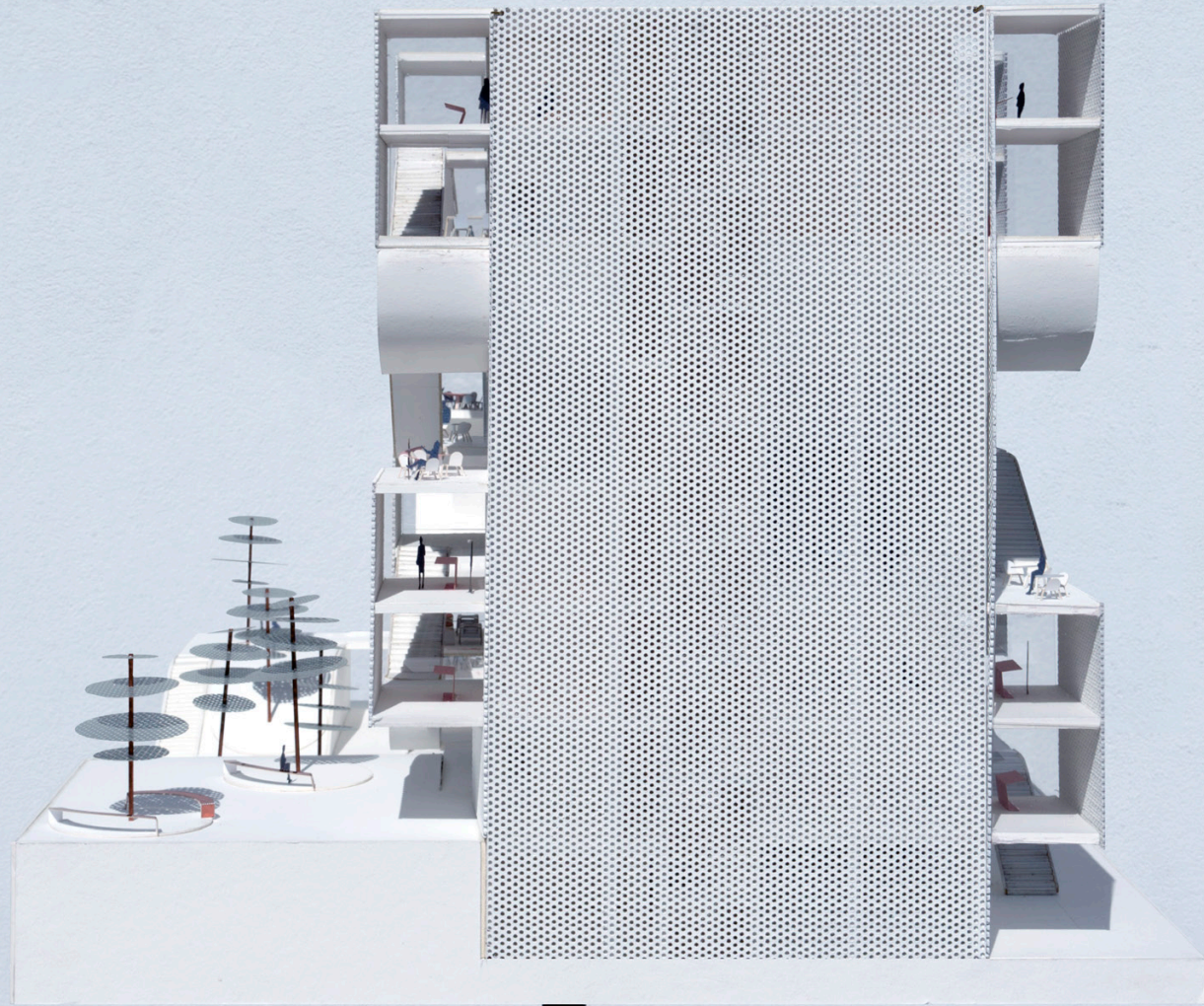




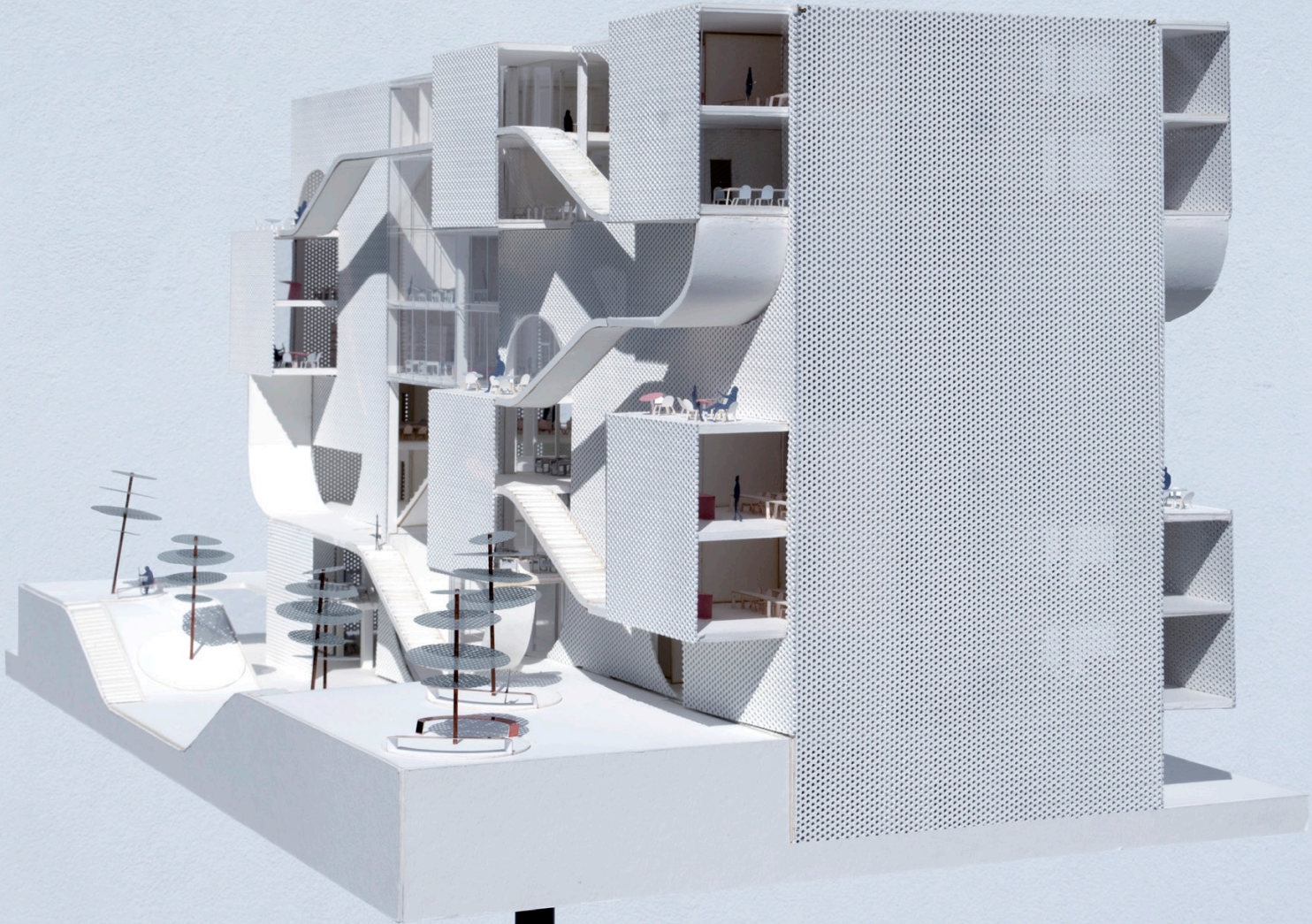












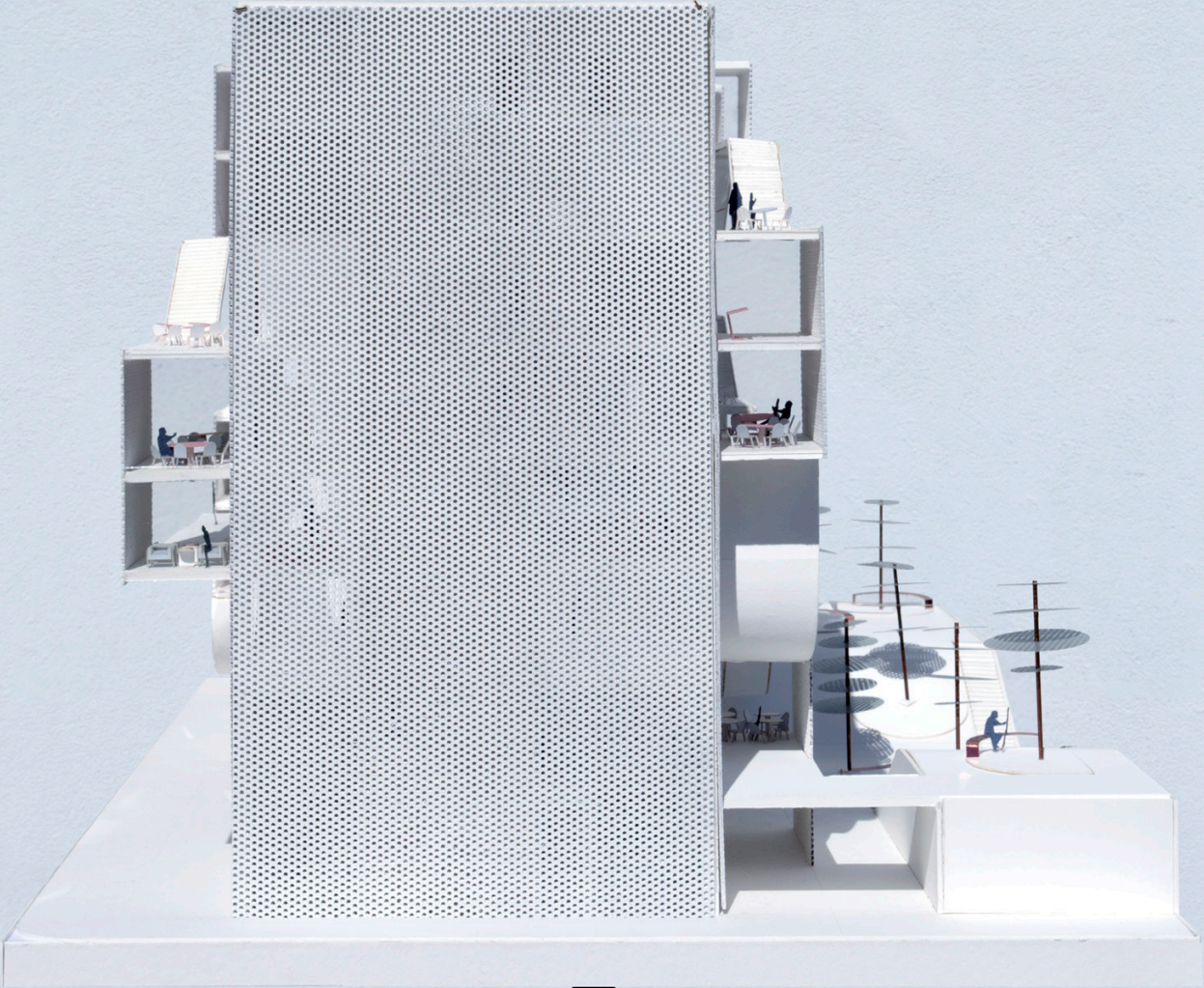




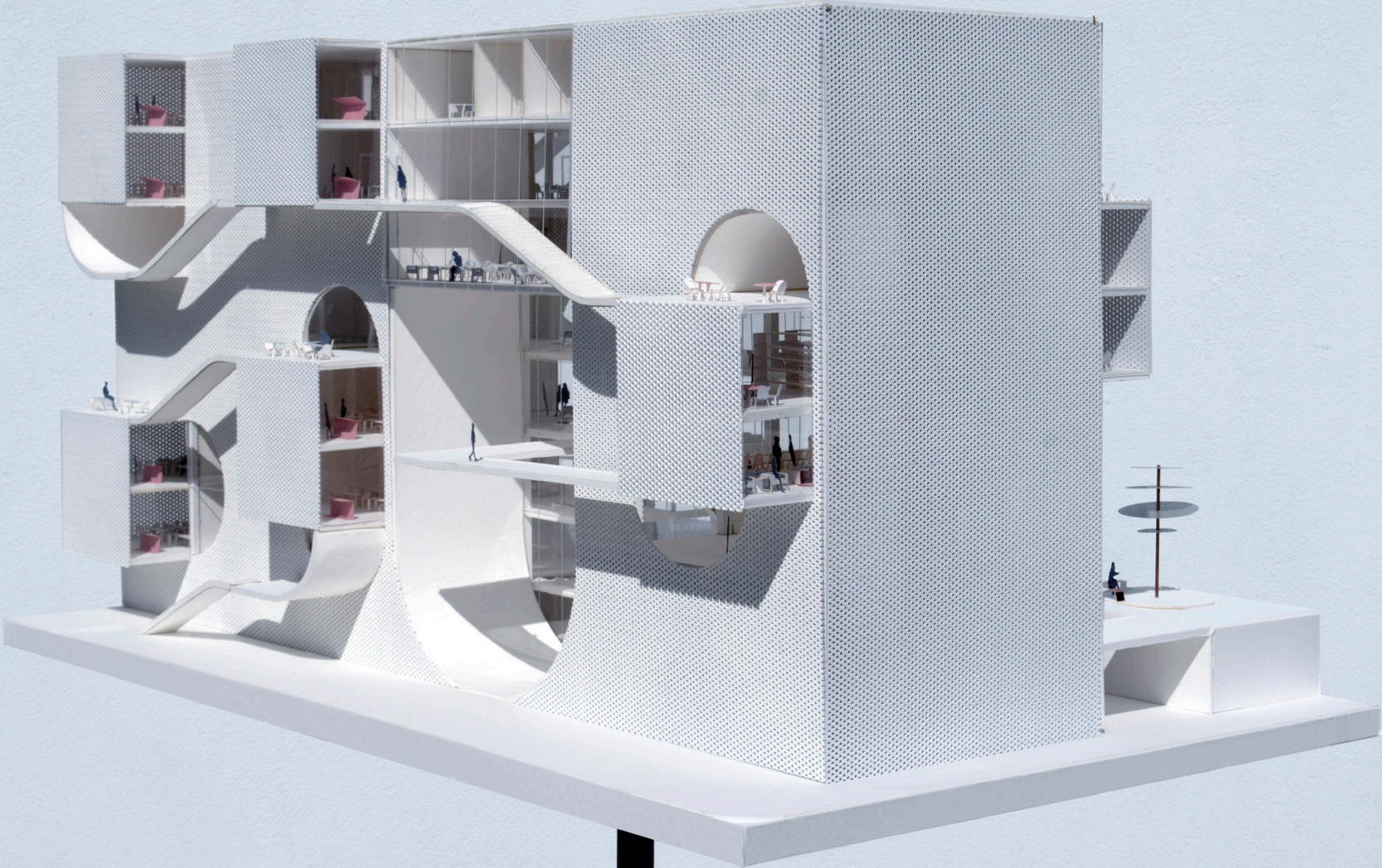








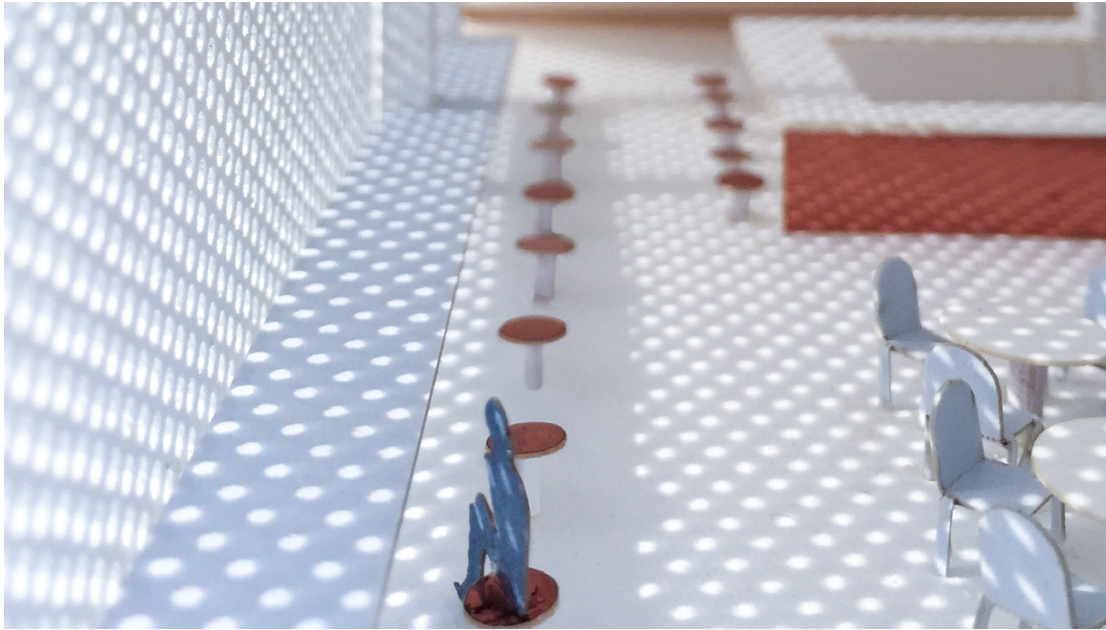




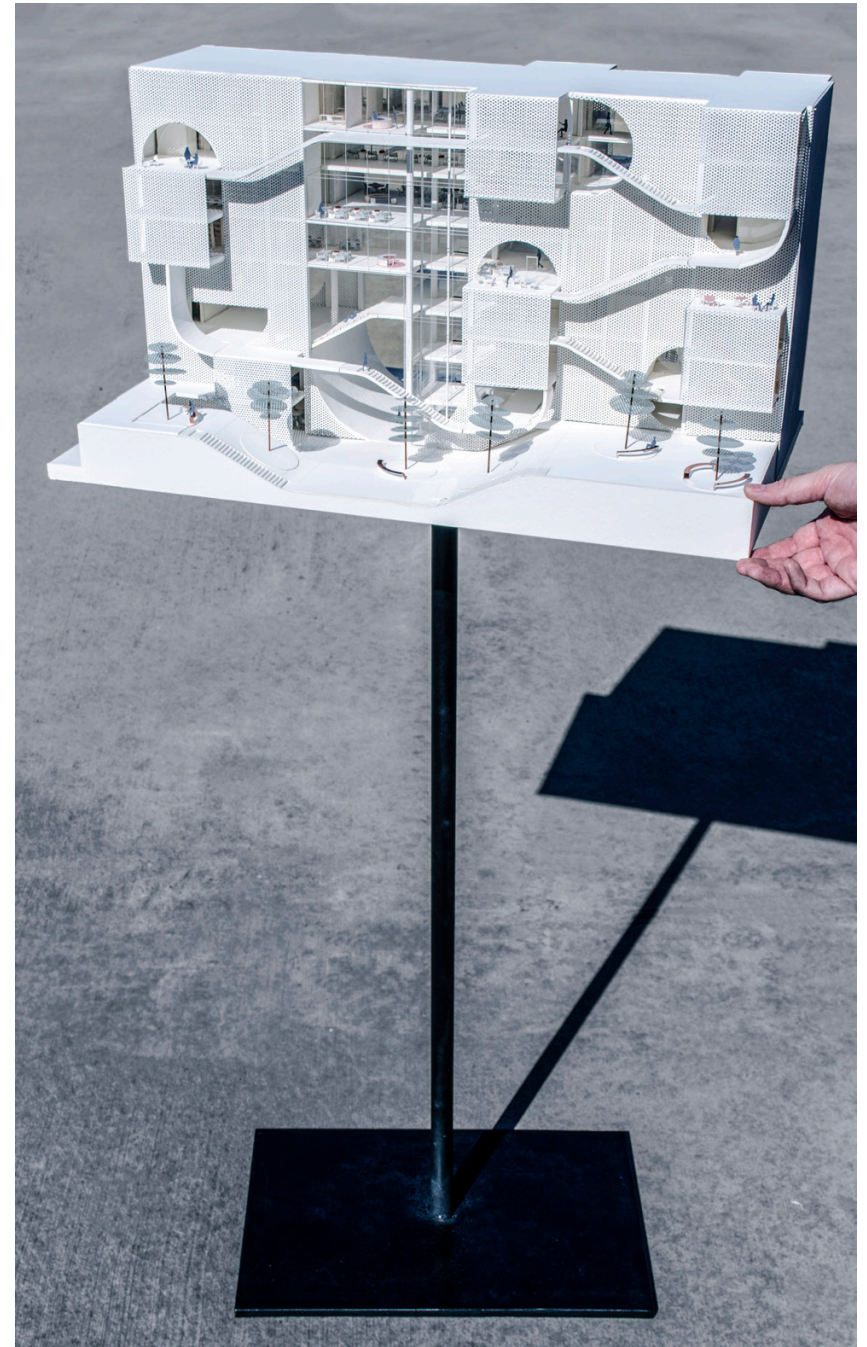
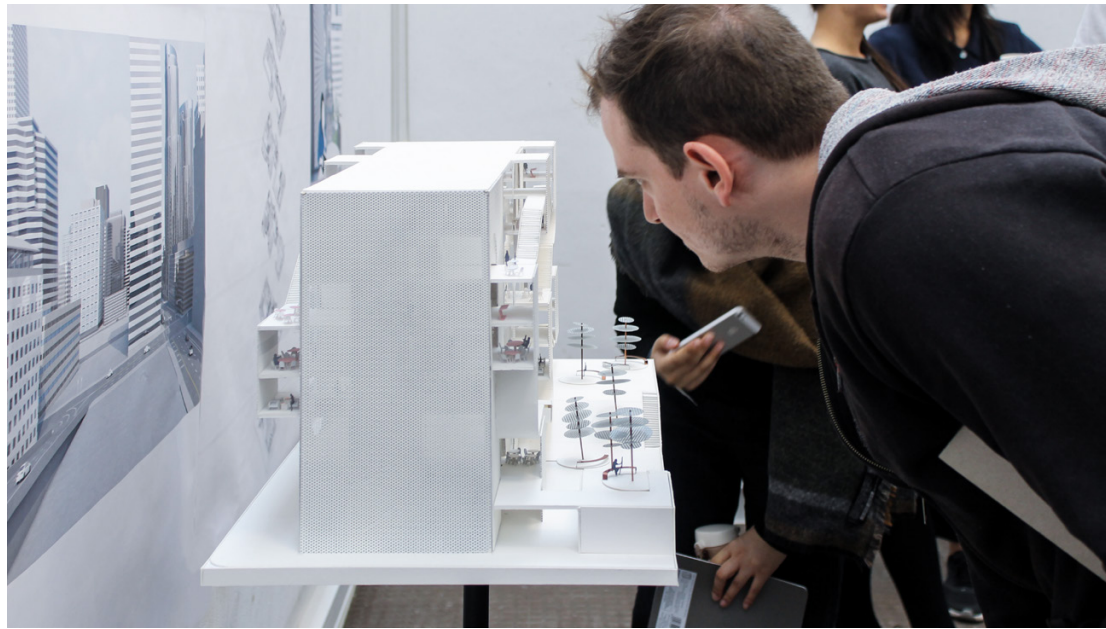














# ONE-TWO PUNCH

ARCH 703 THESIS — GEOFFREY SORRELL  
ADVISOR: RON WITTE

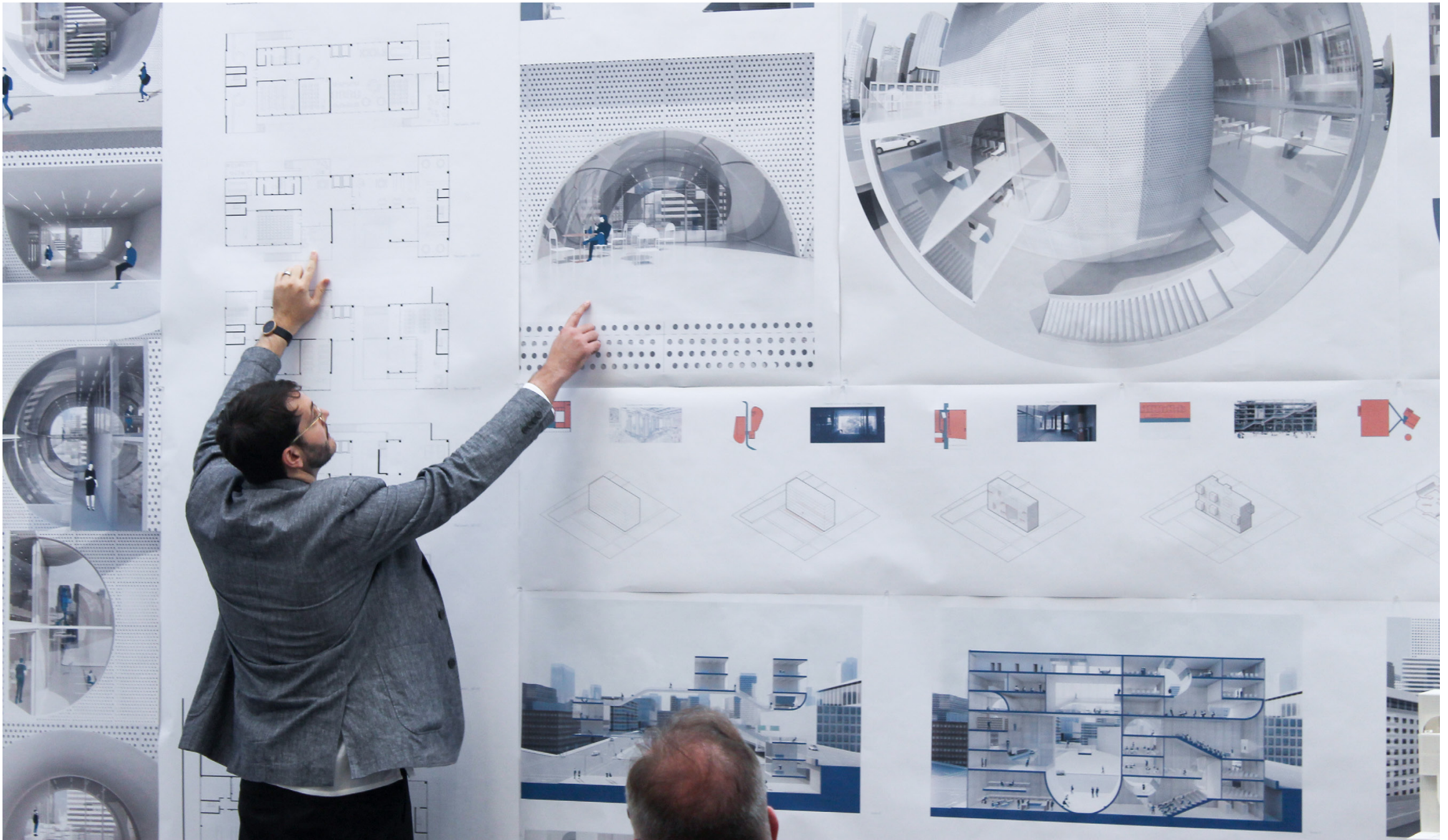
Synthetic

Synthetic



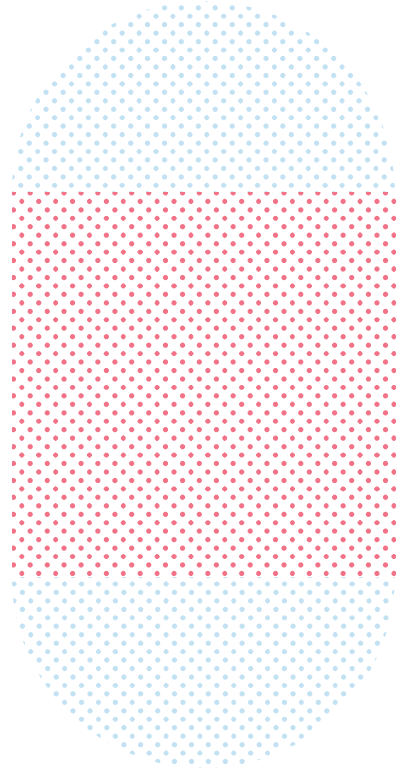








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